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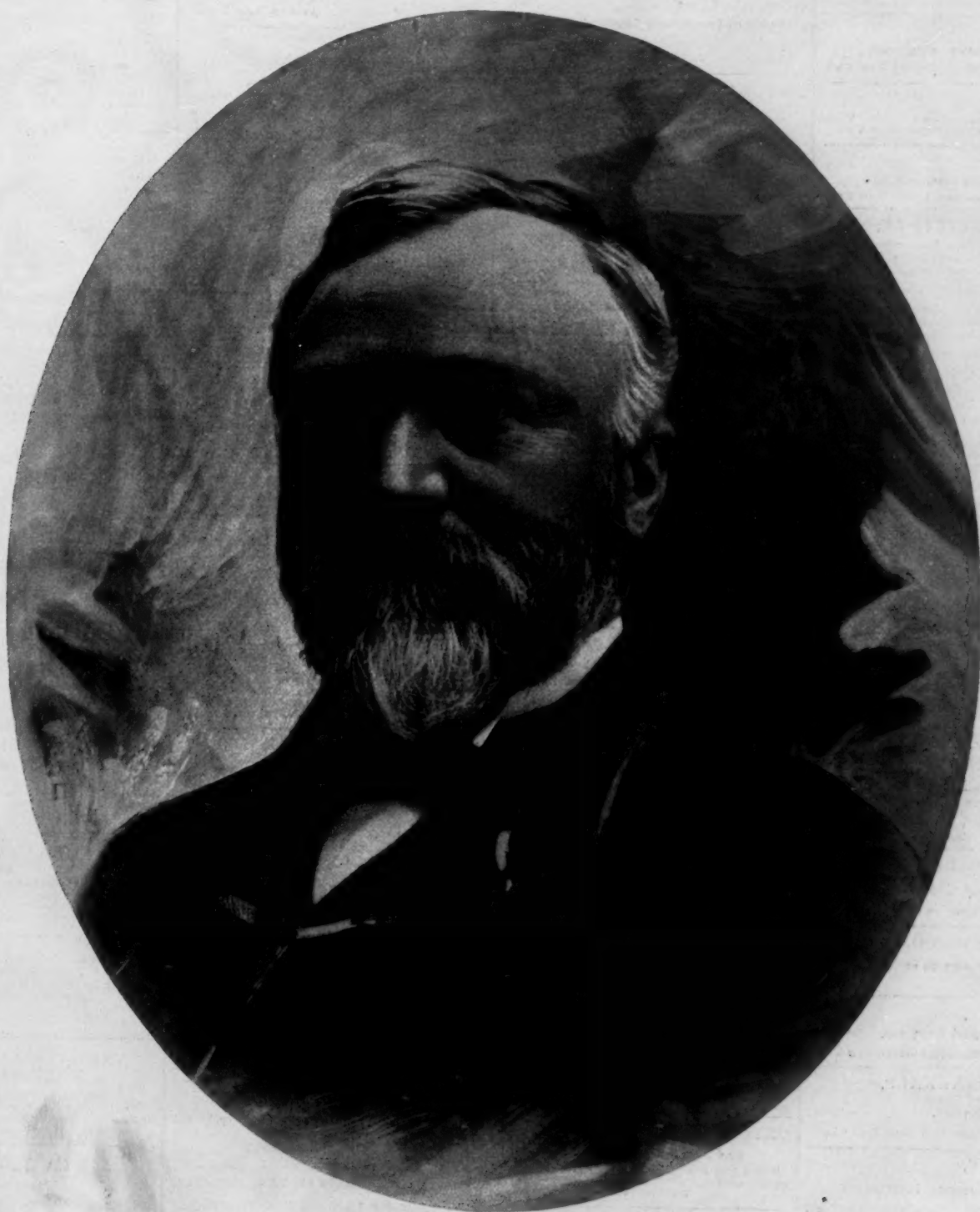


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WHOLE NO. 819.



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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.  
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MY resolution not to inflict upon the readers of THE MUSICAL COURIER so detailed an account of minor concerts as has been given in these columns for the last three seasons can be put into operation this week, all the more readily as the few concerts which would call for any comment on my part were mostly of the violin or string denomination, and for the descriptive criticism of these the specialist's pen of Mr. Arthur M. Abell is far better adapted than mine. I shall therefore content myself with letting the concerts of Misses Elsa Ruegger, violoncellist; Betty Schwabe and Rosa Hochmann, violinists, as well as Messrs. Petschnikoff and Prill, likewise fiddlers, pass muster with as few words as possible.

The little Belgian miss of about thirteen years of age who calls herself Elsa Ruegger is really a most talented bud of humanity. She wields her unwieldy instrument, a most agreeably toned genuine Italian three-quarter sized violoncello, in a most graceful, as well as effective, manner. Her technic is finished and smooth for one of her tender years, and her musical ear is faultless. The intonation, therefore, is pure in very difficult passages, the tone is good and sweet, but, of course, not very big. She played at first a weak violoncello concerto in E minor, by Carl Lindner, which I never heard before and don't want to hear again. In Max Bruch's well-known Kol Nidrei she displayed strength of musical feeling and interpretation, and the rest of the program, Bocherini's A minor sonata, two Popper pieces and a Schubert transcription, I could not stay to hear in Bechstein Hall, as I had to rush down to the Singakademie for a concert in which a young American girl was to take a share.

This young lady, who is now approaching her twentieth year, I heard in New York some six years ago, when Mr. Bonelli was exhibiting her as a prodigy upon whom he had performed the ring finger operation with the greatest success. The ligaments and muscles which were separated by Mr. Bonelli have since grown together again, and the young girl of fourteen whom I heard in Steck Hall, in New York, has grown into a young lady of some pretensions to beauty. But that is all I can say for her. She has studied in Germany with two of the greatest pianistic pedagogues, but she has not learned much, if anything, and her playing is so slovenly and devoid of talent that I wonder why she persists in her time and money dissipating study. She hails from San Francisco, Cal., but out of kindness I shall forbear to mention her name.

The lady with whom our young American friend gave this concert is Miss Corally Boettcher, whom I had occasion to mention before as a soprano singer of good taste and excellent delivery, albeit her voice is just a trifle thin and acid. Among her selections some Lieder by the accompanist of the occasion, Herr W. Sacks, created quite favorable comment, especially among the modernly inclined in the audience. One of these songs, Menschenschick (Human Fate), which is particularly powerful, was redemanded. Likewise enthusiastically received were two songs by Hans Hermann, of which the really suggestive Zigeuners Vater (the Gipsy's Father) had also to be repeated. Very musical is also Hildach's Lied der Lenz.

Among the most talented of the young violinists of Berlin is Miss Betty Schwabe, who on Thursday night gave her well attended concert at the Singakademie. Her program, as well as the performance, showed the greater ripeness of conception which in the course of the year was attained by this favorite pupil of Joachim. The master himself showed his preference for her to the public by assuming the conductorship of the concert. Whether in any but a representative sense this proved a benefit for the concert or the performer I doubt, for with increasing years the king of violinists is not gaining in alertness and in consequence the orchestra lagged behind in most of the accompaniments, and the reproductions as a whole, therefore, grew a bit dragging. Miss Schwabe played the difficult and not over grateful Brahms violin concerto, the romanza from Joachim's Hungarian and Max Bruch's well-worn G minor concertos and earned earnest applause.

The "kind assistance" was furnished at this concert by Miss Caecilie Kloppenburg, a concert singer of some repute. I heard her in the well-known *Mon cœur s'ouvre à*

*la voix* aria from Saint-Saëns' Samson et Dalila, but her singing was so slow, tame and colorless that I was glad when this favorite Gesang of mine was over. It is funny about these German cantatrices; most of them have no passion and no intensity, and they sing a love psalm just as they look and as they dress—at least on this occasion—viz., white with pink. Oh for one Fursch-Madi among them!

The young lady is said to have sung some Lieder much more satisfactorily, but I could not stay to hear them, as I wanted to listen to at least a portion of the program of that young Russian violin wonder, Alexander Petschnikoff, whose second appearance here occurred the same evening.

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On the way up from the Singakademie to the Saal Bechstein Manager Wolff told me that of all the successes he had witnessed in his long experience as an impresario the one of this young fellow was the quickest. Before the renowned *Concert Direction* was able to have the Berlin criticisms of the first concert reprinted and mailed to the concert giving societies and others interested in the subject the orders and demands for the hitherto absolutely unknown artist began to pour into Mr. Wolff's office. Everybody who reads the Berlin papers was struck by the enthusiasm of the press, and those people who had attended the first concert were so wild and enthusiastic that the young Russian quickly became the town talk among musical people. The immediate consequence was as above stated, and furthermore the second concert was absolutely sold out. A third and possibly more concerts are soon to follow.

The program on Thursday night consisted of Wieniawski's Adagio Elégiaque, the first part of Lalo's Norwegian fantasy, the Bach Ciacona; Corelli's D minor sonata, two pieces by Saint-Saëns, prelude from the Deluge and Cygne (the Swan), of which the last named, which was played with the most bewitchingly beautiful tone, was redemanded, and Bazzini's Calabrese, after which virtuoso piece the storm of applause broke out with renewed vigor and could not be appeased until an encore was granted. Wonderful tone, exquisite phrasing and a certain poetic charm of delivery, as well as artistic temperament, are the principal features of Petschnikoff's playing which captivate his audience. You ought to hear the young fellow in the United States. I think he would set the girls crazy, but I suppose you have violinists enough and to spare over there this season. If not, I can send you over a few, but not Petschnikoff. We can't spare him.

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If for no other reason than for the sake of variety in this violinistic week I welcomed on Friday night the second symphony evening of the Royal Orchestra, which again and for the last time was given at Kroll's, the tasty auditorium of which operatic establishment was filled to overflowing.

Hofkapellmeister Weingartner, upon the united representations of the press, had relented somewhat from his austere classicism, and gave for the first half of the interesting program Schumann's Genoveva overture and Christian Sinding's D minor symphony. The overture lacked in romanticism of reading, and consequently of reproduction. Weingartner has not entered into the poetry of the true Schumann spirit; he is entirely too realistic, too *Schneidig*, I might almost say too military. The beautiful horn episode broke in upon the audience with the clang of a military fanfare, and the whole overture was kept in too fierce colors.

The same and in many instances even more glaring defect pervaded the entire performance of Sinding's symphony. The work itself was a novelty for Berlin, though in New York you heard it two seasons ago at one of the Philharmonic concerts under Seidl (if I mistake not). For that reason I don't need to go into particulars about the work, nor should I like to clash with my opinion against those expressed in THE MUSICAL COURIER at the time of the New York production. I believe, however, that I am safe in saying that the sombre but highly dramatic first movement in D minor and the third in F major (a most brilliant scherzo with an exquisite trio in B flat) are really musically important as well as inspired creations. Some may object to the Scandinavian's overuse of the Northern colors and harmonic characteristics as well as an overdose of syncope which at moments almost make you lose the sense of the right rhythm, but on the whole these two movements are really big in idea as well as in carrying out. But the stupendousness is not heightened in effect if the conductor makes the entire orchestra blow or scrape their heads off on every possible occasion.

The slow movement in G minor is more philosophic than tender, and consequently it lacks in inspiration. So does the finale, which is highly interesting, however, on account of the skill of musical workmanship displayed in it. The symphony as a whole creates a very strong impression, and one of such pronounced mental coherence that it seems to have been conceived and carried out in *einem Guss*.

The modest and very diffident composer was present to enjoy the performance, and he was brought upon the plat-

form in triumph a couple of times after each of the four movements. Sinding is one of three artificially gifted brothers, of whom one is a painter of northern landscapes and the other one a sculptor of great strength, whose group *Zwei Menschen* (two human beings) created quite a sensation at the Berlin Exhibition of last year.

The Beethoven Egmont overture began the second half of the program and this classic specimen of music, about the proper conducting of which Weingartner devotes some space in his new pamphlet *On Conducting*, he tore to shreds so unmercifully that he in turn was torn to shreds by many of the Berlin critics. It served him right. The audience, however, applauded most vociferously, as it does at most anything Weingartner conducts, for he is just now very much *en vogue* and the idol of Berlin's most fashionable concert audience. The military spirit and accentuations might have seemed very *à propos* in the closing number of the program to Haydn's "military" symphony, if such an interpretation did not seriously militate against the true style and spirit of old papa Haydn. He certainly did not dream of such glaring trumpet sounds and such violent outbursts of the instruments of percussion as our Herr Hofkapellmeister forces from the Royal Orchestra forces on the slightest *forte* provocation.

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I pass over the Lieder Abend of Gustav Borchers, of Leipsic, which took place in Bechstein Hall on Saturday night, without much comment, as the singer has only a colorless tenor voice without much timbre or power of expression. In his program, however, I noticed with interest Ferdinand Pfuhl's Lunar Roundelays, phantastic scenes from Albert Giraud's fanciful *Pierrot Lunaire*, which have been translated into German by Otto Erich Hartleben. The episodes chosen for composition from the somnambulist clowns imaginations are entitled *Elegy*, *The Soul in the Violin*, *The Moon's White Blossoms*, and a *Humoreske* in which the clown essays to brush from his harlequin dress the chalk mark which he imagines is spoiling it, but which is in reality a moonbeam falling on *Pierrot* through the branches of a tree.

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Nolens volens, I am quickly forced to return to the violinists, as one more of them, Miss Rosa Hochmann, made her appearance here on Saturday night at the Singakademie. On account of the above mentioned song recital I missed, not unwillingly, the Bruch C minor concerto, although I would fain have heard the overture to Goetz's *Taming of the Shrew*, which the Philharmonic Orchestra played under Professor Mannstaedt's direction as an introduction to the concert.

From Miss Hochmann, who is a Russian young lady and is reputed to be the best pupil of that excellent teacher, Concertmaster Gruen, of Vienna, I heard the adagio in F from Spohr's ninth violin concerto, Schumann's *Garten melodie* and *Am Springbrunnen*, and lastly Wieniawski's D minor violin concerto. As Miss Hochmann's appearance was preceded by a good deal of *réclame* from Vienna, my expectations were pretty high, and I can only say that they were just about realized, but by no means surpassed. She is a conscientious, painstaking, but hardly an extraordinary performer, and if anything she seemed to me lacking in temperament. If the almost inevitable comparison between her and Miss Schwabe would have to be drawn, I doubt not that it would on the whole turn out, and not inconsiderably either, in favor of the young Berlin violinist.

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The one event of the week which above all others will interest the readers of this paper is the success—an unqualified and a most hearty and unanimous one—which Mary Howe achieved on Sunday night at Kroll's, on the occasion of her début as *Lucia* with the Royal Opera. Of the fact itself I have apprised you already by cable, and I can only add a few particulars. The house was sold out to the very last seat, and among the audience I noticed a great many Americans. Miss Howe, who looked as charming as possible in her own native beauty and in her costly French costumes, sang the first two acts in German, and although the strangeness of the surroundings (she not having been on the operatic stage for over seven years), as well as the difficulty of the language, seemed to be somewhat of a fetter to the full display of her vocal powers, she nevertheless created a most profound and decidedly favorable impression.

The mad scene of the third act, however, which our lovely countrywoman sang in the language in which it was composed, viz., in Italian, carried the audience with it and such storms of applause broke forth at the end of the act that Miss Howe, who had been called several times after each of the preceding acts, had to again and again appear before the curtain and bow her thanks. Such perfect vocalization as in the duet with the flute, such sweetness, clearness and purity of voice, together with flawless intonation and a rare flexibility as well as resonance in the very highest notes (up to E in alt) have not been heard since the palmiest days of Etelka Gerster. That this is not only my own, perhaps a trifle prejudiced, opinion, but the verdict of the entire Berlin press with a unanimity which so far I have not yet seen equaled here, I prove by the fol-



lowing translations of the criticisms from some of yesterday's papers:

## TRANSLATIONS.

Our interest was first of all centred in Miss Mary Howe. This artist is not unknown to us. She sang—if we are not mistaken—some five or six years ago on the Kroll's stage and two years ago in the Singakademie. Her voice is delicate and not large, but seems most extraordinarily adapted to soft and airy heights. At first some tones seemed colorless, and her voice lacked carrying power and warmth, but the third act—the mad scene—showed the artist to possess a surprisingly perfect method, and her correct and finished performance was one that enables her to stand on equal footing with Marcella Sembrich and Etelka Gerster, whose phenomenal interpretation and technical virtuosity we have not forgotten. Miss Howe met with stormy applause during and at the close of the performance.—*Lokal Anzeiger*.

On Sunday, October 20, Mary Howe sang *Lucia* at the Royal Opera, and had a most brilliant success in the mad scene of the third act. All, without exception, joined in the tempest of applause. The crowd at the ticket office was unusually large. It was said that all the Americans in Berlin were there. However that may be, the singer merited her applause. Her head tones in the highest register were even sweeter than the tones of the accompanying flute. Nothing marred the perfect grace and delicacy of her trills. Since Miss Howe's last appearance here her art has greatly developed. Her personality is most charming. That the American lady does not lace herself as our singers do is a great gain to the art of singing, and we advise our German singers to follow her example. We must go back many years, to the time of Gerster and Wachtel, to find a performance of *Lucia* to compare with the one of last Sunday.—*National Zeitung*.

Mary Howe, an American singer with a very winning presence, who has sung in Berlin on several occasions, is a thoroughly finished artist. Her high, clear soprano is so perfectly schooled that she finds absolutely no difficulty in the virtuosos passages which are so numerous in *Lucia*. The singer showed herself to her best advantage in the mad scene, in which the human voice is brought into direct competition with the flute, for fifty years or more the pièce de résistance of all prima donnas. The clearness of her technic, her attack and her breathing were exemplary, and her great beauty of tone was everywhere noticeable. She sang her music correctly beyond fault, with a pure, clear and correct method, brilliant execution, and with warmth of feeling. She was called before the curtain several times.—*Post*.

The rôle of *Lucia* in Donizetti's opera of the same name was sung by Mary Howe in Kroll's Theatre last Sunday evening. She is not unknown to the Berliners, and especially to the visitors of Kroll's. Several years ago she sang in the same place and awakened bright hopes for the future, which have now been fulfilled. To be sure her voice is not large, but it is clear and firm and pure and sweet in the upper register. Her virtuosos accomplishments in the scene with the flute called forth a storm of applause more enthusiastic than at any other time of the opera.

Even Herr Goets, whose performance of *Edgar* was most excellent, did not meet with such applause.—*Berliner Fremdenblatt*.

When the curtain fell we felt that we had again had an opportunity of hearing exquisite singing.—*Norddeutsche Allgemeine Zeitung*.

Miss Mary Howe, an American whose voice has been cultivated in the Italian school, sang as a guest some time ago in Kroll's and became known to us then as an excellent artist. The impression which she made last Sunday evening was a great one. In her singing in the first acts there was a certain lack of confidence noticeable, which was perhaps due to nervousness; but in the decisive scene of the third act her *Lucia* assumed great importance. Her voice gained power and beauty and gave evidence of an artistic training which overcame all difficulties with the most perfect ease. The last part of her performance was unquestionably a tremendous success, and the audience showed their enthusiasm and approval in bursts of stormy applause. In the first acts Miss Howe employed the German text and sang in Italian, with which she is more familiar, only in the so-called mad scene of the third act.—*Börsen Courier*.

About two years ago Mary Howe was heard in a concert in the Singakademie and made the very favorable impression that, though somewhat cold, she was an extraordinarily cultivated coloratura singer.

When she appeared before the Berlin public last evening as *Lucia* in Donizetti's opera of the same name, at first she hardly did herself justice through nervousness, albeit most warmly received by the audience.

Her mad scene, however, was a masterpiece. Her voice was as clear as a bell up to high E. The staccato passages and the trills in the highest register to which Miss Howe treated the audience in the flute duo could not be performed more perfectly. The crowded house rendered its thanks to the singer for this remarkable performance through a storm of applause that called her repeatedly before the curtain.—*Berliner Tageblatt*.

Last evening the Royal Opera introduced to the audience in the Kroll's Theatre a new star, of whom we have preserved a pleasant

memory from former times. The American singer, Miss Mary Howe, who sang the title rôle in the opera of *Lucia*, sang as a very young "débutante" in several performances in the summer season at Kroll's in the spring of the year 1888, and showed herself then to be a very promising, if rather unfinished, artist. Last night the artist made her greatest success in the mad scene, in which she used the Italian text, with which she is very familiar. She delighted the audience by her steady, fluent coloratura and by her pure intonation in the cadenza with flute obligato; even her acting, which had up to this time been strictly conventional, here betrayed genuine sympathy for her part.—*Berliner Börsenzeitung*.

*Lucia*, which had not been given by the Royal Opera personnel for several years, was put on with an extra good cast, albeit with a trifle overhastened and consequently not sufficient preparation, so that the ensemble under the weak conductorship of Mr. Steinmann left much to be desired. This cannot be said, however, of the soloists; for Goets, who likewise appeared "as guest," was in excellent voice, and played the part of *Edgar* with vigor and a verve quite unusual with the lyric tenors of the Italian school who represent the part. Bulay, Philipp, Moedlinger and Miss Deppe completed a cast which showed to advantage in the fine sextet, the most beautiful page ever scored by Donizetti.

Last night's *Lieder Abend*, by Ernst Otto Nodnagel, with the assistance of Frau Prof. Marie Schmidt-Koehne, in Bechstein Hall, was chiefly noticeable on account of the interesting modern program prepared for the occasion. Nodnagel, a composer-baritone, is well known for his efforts in introducing to the public songs by comparatively unknown or young composers who have a right to be heard. It is to be regretted that his vocal organ, which is not one of the most pleasing, does not keep pace with his fine musical intentions and *recherché* musical taste. Of his partner I can speak with less reserve as far as vocal material is concerned, and her singing, too, is quite artistic. For those who are interested in modern song literature I append the program:

Duette—	
Saper vorrei.....	J. Haydn
Zwiesengang Mignons und des Harfners.....	F. Schubert
Pih amabile beltà aus, Giulio Cesare.....	G. F. Händel
Lieder—	
Mit einem Strauss, op. 16, No. 4.....	Alex. Ritter
La nonne et la fleur, op. 4, No. 3.....	Fr. Klose
Meine Braut, op. 13, No. 2.....	F. Weingartner
Unruhige Nacht.....	Herm. Behn
Lieder—	
Der Nussbaum, op. 25, No. 3.....	R. Schumann
Sterne mit den goldenen Füßchen, op. 30, No. 1.....	R. Franz
Winterlied.....	E. Humperdinck
Abends (Manusk.).....	
Ganz leise, op. 14, No. 2.....	Hans Sommer
Duette—	
Im Mondschein, op. 74, No. 1.....	H. v. Herzogenberg
Liebesprobe, op. 6, No. 1.....	
Der beste Liebesbrief, op. 6, No. 2.....	P. Cornelius
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Zur Malenzeit.....	Arnold Mendelssohn

I come now to the last of the Mohicans—beg pardon, violinists, at least as far as the present budget is concerned, and this time I shall turn the tables on the well-known saying and will call him the last as well as the least. Carl Prill, concertmaster and violin virtuoso, who played at the Singakademie last night, was thoroughly disappointing in style and even in technic, for which he claims some reputation. Maybe he happened to be in bad form and that

this was an unfortunate exception, but the fact remains he played very badly for one of his pretensions. The program comprised again, and for the third time within these last four or five days, the Bruch concerto in G minor, the two Beethoven romanzas in F and G, the Ernest Othello fantasy, and, as a novelty and the only thing that drew me to the Singakademie, the new violin concerto in D major, op. 68, by August Klughardt, court conductor at Dessau. This work was likewise somewhat of a disappointment to me, for, although it is not a bad work as violin concertos go nowadays, I must confess that, judged from other works of Klughardt, I had expected more. Maybe I am too exacting, but the fact remains that the first and last movements struck me as kapellmeister music of little more than the approved kind, and I can make an exception only in the case of the slow movement in D minor, which, after an introductory recitative of no meaning, blossoms out into an adagio with a strong, beautiful theme, and carried up to a fine musical climax. The orchestration is good throughout, but at times curiously Beethovenish, and the whole concerto is laid out on classical lines, not disdaining even a Mendelssohnian flavor at odd moments, but—the ideas, where are the musical thoughts? Klughardt conducted his work in person and was, as well as the performer of the solo part, honored with the applause of a good sized audience.

The Royal Opera House, which has been redecored, will be reopened with a performance of Beethoven's *Fidelio* tomorrow night, when both the Emperor and Empress are to be present. Kroll's will be retained for the present also on Sundays, when operatic performances will be given there in the afternoon, and in the evening at the Royal Opera. Imagine two operatic performances on Sundays, while you have none at all! For the first matinée Hänsel and Gretel will be given, which scored such a fiasco in New York recently. If you will remember I predicted this fiasco in my report of the Berlin première. Americans lack too much in naiveté to be able to take kindly to German children fairy tales.

Eugen d'Albert has just finished a new opera entitled *Gernot*, libretto by Kastropp, which work is now being "advance boomed" in the German papers. With the assistance of his bride, the opera singer Hermine Finck, d'Albert recently gave a sketch of his new opera at the piano to Arthur Smolian, who writes in glowing terms about it to the *Karlsruhe Zeitung*.

A telegram from Mannheim informs me of the great success our American soprano Miss Louisa Nikita achieved there last night in the part of *Mignon*.

The German première of Ratcliff will take place at Stuttgart under Mascagni's direction next Sunday night. Count Hochberg, Director Pierson, Mr. Hugo Bock and a few other Berlin gentlemen interested in Mascagni will attend the performance.

Wm. Lavin, the American tenor, and husband of Mary Howe, can well say that it never rains but it pours. Scarcely had he signed his new contract with the Berlin Royal Opera to begin singing in German next January, when he received an offer from Brussels to sing in *Huguenots*, *Aida*, *La Juive*, *Prophète* and a few other operas in French at the Monnaie Theatre.

Piano recitals are announced from London by the Misses Sutro, to take place in St. James' Hall to-morrow and on November 6 and 20, and by Mrs. Dory Burmeister-Petersen, to be given in Steinway Hall on November 27 and December 4, while Mlle. Marie Panthis, the charming Paris pianist, writes to me that she will give a concert with orchestra and two piano recitals in Berlin by the end of February or beginning of next March.

The Aibl Successors publishing firm, of Munich, sends me the orchestral score of Mr. Richard Strauss' latest com-

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position, entitled *Tyll Eulenspiegel*. The score is one of the most difficult and complex I ever saw. As the work will soon be performed by both the Philharmonic Orchestra, under Nikisch's, and by the Royal Orchestra, under Weingartner's direction, I prefer to pronounce upon the novelty upon a good hearing rather than from a poor reading. From S. Fischer, the Berlin publisher, I received Weingartner's treatise *On Conducting*. After perusal I shall forward it to the "Raconteur," who will deal with it in his most approved and interesting fashion.

\*\*\*

The callers at this office last week were: Mr. Percy L. Atherton, composer and organist; Miss Laura H. Weeks, from Columbus, Ohio; Miss Elizabeth Boyd, from North Adams, Mass., who is studying violin here with Professor Wirth, while her sister is studying the piano with Professor Barth, and Ernest Hutcheson, the Australian pianist.

O. F.

### Trials of a Nonentity.

[Adapted from the French of Henri Boyer.]

**JEAN RHODIE**, first violin at the Ambigu Comique, was one of those obscure individuals, regular as a clock in their habits, who lead a reserved kind of existence and whose ambition is limited to maintaining themselves in the position which brings them in their daily bread.

He occupied a modest apartment in the Rue Nollet, Batignolles, which was kept in order by Marianne, a worthy girl, who from long service had become as methodical in her ways as her master. She knew exactly at what hour the latter would return from the theatre, and his supper was always ready to the minute.

One night, however, his customary chop was missing. So was Marianne. The next day passed, and the next, and still Marianne failed to put in an appearance. What had become of her? He could not even conjecture. His vexation gave place to uneasiness, and his uneasiness to alarm.

On the second day he resolved to question the concierge. The amiable Cerebus gruffly replied that he was not her keeper, that he had not seen the girl, and, for that matter, did not want to.

Jean Rhodie was, by degrees, getting accustomed to the disagreeable necessity of having to take his meals in a restaurant, when an incident occurred that furnished a fresh subject of discussion to the gossips of the street, who were beginning to forget all about Marianne's mysterious disappearance.

One morning the concierge read the following paragraph in one of the daily papers:

"The body of a fair haired and somewhat stout young woman, evidently a servant, was taken out of the Seine at Courbevoie yesterday. It was attired in a servant's white fuffed cap, black bodice, pink fichu, green skirt and thick laced shoes. In the pocket a purse containing 2 fra. was found. There being nothing by which the body could be identified, it was sent to the morgue."

Seized with a dark presentiment, the concierge clambered on to an omnibus and went to the morgue. Thereupon one of the slabs he recognized, or thought he recognized, the servant of Jean Rhodie. Although the features were decomposed by the long sojourn of the body in the water, the concierge, with the perspicacity habitual in those who exercise his profession, had no doubt about the matter. A suspicion which he had long entertained was thus suddenly confirmed—Rhodie had murdered his servant. The thing was now to get the murderer to confess.

Before setting the formidable machinery of justice in motion, the concierge brusquely stopped his lodger as the latter entered the house, and thrust the paragraph under his nose. The effect expected was obtained—the violinist incontinently collapsed with a smothered groan.

The next day Rhodie was taken before the examining magistrate, when an incident, frequent enough in criminal proceedings, occurred. The accused was so troubled that he did nothing but contradict himself, and was utterly un-

able to account for his time on the day of the girl's disappearance.

Two months later he was brought up for trial before the Assize Court. There was no material proof, but the circumstantial evidence against him was overwhelming.

The Attorney-General insinuated that the callous wretch—indicating the accused—could have but one reason for wishing to get rid of the young servant who had lived with him for a certain number of years.

The argument produced a profound impression upon the minds of the twelve good men and true of the jury, who had been previously greatly moved at the sight of the clothing of the victim spread out on the table of the court as pieces of conviction.

The president of the court, who was somewhat of a novice, floundered through the interrogation, mystifying with himself the prisoner to such an extent that the latter began to ask himself at last whether he was not really guilty of the crime with which he was charged. A little more and he would have confessed to it.

The counsel for the defense was little better than the president of the court. He did more harm than good to his client. The consequence was that, although a long string of witnesses testified ad nauseam to the qualities of heart and mind of the prisoner, the jury, presided over by a pork butcher of the Rue Rochecouart, brought in a verdict of guilty upon the chief count of the indictment. As regards the questions of circumstances, extenuating or otherwise, &c., they were so muddled that they ended by finding the prisoner at once guilty and not guilty.

The president naturally requested the jury to retire and agree upon a verdict more compatible with common sense; and when the jury, vexed and terrified at the same time, returned into court they replied in the affirmative to all the questions put to them and remained mute as regarding extenuating circumstances.

The president of the court, rather surprised at this unlooked for success—for, as everybody knows, the carrying of a death sentence against a prisoner does more for a judge than all the recommendations in the world—condemned Jean Rhodie to death.

The prisoner sank back in the arms of the gendarmes, and was carried out of court, while the jury, horrified at a sentence which they had never expected, took counsel with the prisoner's advocate, immediately signed an appeal for mercy, and returned home with the blissful satisfaction born of the consciousness that they had done their duty.

The President of the Republic, on the strength of the appeal from the jury, commuted the sentence to penal servitude for life, and Rhodie was conveyed to the *Île de Ré*, pending the departure of the first convict ship to New Caledonia. At first he was dazed, but he gradually recovered his senses. The verdict he regarded as monstrous, but little by little he became reconciled to the fait accompli, and if a sentiment of bitterness remained in his heart it was against the concierge, primary cause of all his misfortune.

If ever he came across him, he told himself as he clenched his fists, what a revenge he would take! How could a man condemned to penal servitude for life hope ever to be able to take revenge upon his enemy? It matters not; "hope springs eternal in the human breast."

Jean Rhodie passed his spare time in prison in composing a grand opera, in five acts, entitled *The Golden Fleece*, and three years after his arrival in the *Île des Pins*, where he had been relegated, and where he enjoyed almost absolute liberty, he was enabled to put in execution a scheme which he had long caressed. This scheme was the foundation of a school of music reserved for certain categories of the natives.

Rhodie was at once director and secretary, professor of harmony, fugue, counterpoint, solfeggio and, naturally, of the violin. A burglar, who possessed some talent as a clarinetist, was placed in charge of the wind instrument class; and an ex-notary, forger and dramatic author was exclusively charged with the declamation section.

Some of the natives had splendid bass voices, and a little

girl, Meoka-Liki, gave fair promise of becoming a second Patti.

Jean Rhodie, happy in his enterprise, had passed five years teaching the natives of the *Île des Pins* the gentle art of music, when one day the commissary of police at Nice received a visit from a young woman who appeared to be a prey to violent grief. She explained between her sobs that she had been abandoned by her master and mistress and was absolutely penniless. She had been abroad with them for several years, and on their return to Nice they had turned her out.

The young woman was none other than Marianne, Jean Rhodie's missing servant. Her strange conduct and disappearance, which had had such disastrous consequences for the violinist, are easily explained. She was in love with a valet in the service of rich foreigners, who resided in the *Plaisance Monceau*. Suddenly the foreigners took their departure. What were the lovers to do? Fortune came to their aid. On the day previous to that fixed for leaving Paris a kitchenmaid's place became vacant. Marianne was accepted, and, leaving several months' pay behind her, went off without notifying Rhodie, in order to escape from his remonstrances.

She had intended to write, but had put it off and put it off, till finally she never wrote at all. Now, however, that she found herself in Nice, abandoned by her lover, without parents and without friends, she thought of her former master, and begged to be sent to Paris.

The commissary acceded to her request after vainly trying for a week to find her a place. The money for her fare was advanced out of the public funds on condition that it should be reimbursed upon her arrival. On reaching the capital, Marianne at once hastened to the Rue Nollet. Not only was the concierge no longer there, but her master had disappeared, and none of the lodgers knew anything about him. In the height of her perplexity she was sent for by the commissary of police of the quarter, who demanded the sum due from her to the state.

She was, of course, unable to pay.

"Then," said the commissary, "you will have to go to prison for fifteen days for defaulting the state."

The terrified girl burst into tears. "Ah!" she exclaimed, "if only my old master had been here he would have saved me."

"Your old master! What master?" queried the commissary.

"Why, M. Jean Rhodie, of course, with whom I served for over five years."

"Hold hard!" exclaimed the magistrate, tapping his forehead. He thought a while, and then the circumstances of Jean Rhodie's trial and condemnation came back to him.

"So you were Jean Rhodie's servant!" he exclaimed.

"Yes, sir."

"And you are not dead?"

"Dead? No!"

"Then tell me where you went to and what you have been doing since you left Paris."

"Well," said the commissary, after listening to her story, "your precipitate departure was the cause of an innocent man's condemnation." And he told her the whole history of Jean Rhodie's trial and conviction.

Marianne's astonishment and grief can be imagined.

The commissary of the Batignolles quarter was an energetic and enterprising functionary. He went to work to obtain Jean Rhodie's liberation, and after months of hard work, in which he was aided assiduously by Rhodie's remorseful counsel, who had given up the bar and made a fortune as a soap boiler, the barriers of red tape were surmounted and Jean Rhodie was sent back to France a free man, after serving ten years in the distant convict settlement.

Will it be believed? He was almost sorry at his release. What would become of his school of music, in which he took such pride? What would become of his favorite pupil, Meoka-Liki?

However, he returned to Paris and found his servant Marianne, but was unable to ascertain the whereabouts of

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his concierge. Was his vengeance, over which he had brooded for so many years, then to escape him?

Jean Rhodie has resumed his former mode of life. Re-installed in his apartment in the Rue Nollet, he again occupies the post of first violin at the Ambigu-Comique. But the unhappy fellow has two secret griefs—the Golden Fleece has not yet been staged, and he has never been able to lay hands upon his concierge.—*New York Recorder*.

### Jealousy and Genius.

It is to be feared that the jealousy which, with some honorable exceptions, is so characteristic of the *genus irritabile* of musicians is ingrained in the artistic temperament. Certain it is that this resentment of rivalry is to be found even in the earliest ages, and plays a notable part in Greek mythology. Apollo, we need hardly remind our readers, was quite the first *virtuoso* of his time. We may remark parenthetically that he is generally represented with long hair, and doubtless set the fashion adopted by celebrated instrumentalists down to the present day.

Apollo's position was so well established that he might have been supposed to care little what provincial musical critics said about his performances. But, unfortunately, this was not so. A certain Phrygian millionaire, Midas by name, who rather fancied himself as a patron of the arts, had the imprudence to assert that Pan was superior to Apollo in singing and playing upon the flute. What probably annoyed Apollo so much in this comparison was the fact that, whereas he was a singularly handsome specimen of manly beauty, Pan was a monster in appearance, his complexion being ruddy, his nose flat, and his legs, tail and feet those of a goat.

Anyhow, Apollo was so indignant at Midas's remarks that he then and there changed his ears into those of an ass, to show his ignorance and stupidity. Apollo's behavior in the famous case of Marsyas was even more indefensible. Marsyas was the Taffanel of ancient Phrygia, where he enjoyed such a reputation for his performances on the flute that he was generally considered to have been the inventor of it. There is another story, it is true, of his finding the instrument when Minerva had thrown it aside on account of the distortion of her face when she played upon it, a proceeding which will doubtless seem very childish to the ladies who affect woodwind instruments in our own days. Anyhow, Marsyas carried his virtuosity to such a pitch that he finally challenged Apollo to a trial of his skill as a musician.

The god accepted, and an eisteddfod was held at Nysa, at which the Nine Muses acted as adjudicators. The result was, of course, a foregone conclusion, though even the supporters of Apollo admitted that the victory long hung in the balance. But Apollo, we regret to say, was not content with his success, for he promptly seized his unfortunate antagonist, tied him to a tree and flayed him alive. The story that it had been mutually agreed upon beforehand that whoever was defeated should be flayed by the conqueror was obviously fabricated by Apollo to palliate his conduct. But he never denied having carried out this savage act of vengeance on his inoffensive *confrère*, and we read that at Marsyas's birthplace his skin "was suspended in the public place in the form of a bladder or football." Thus the veracious and circumstantial Lemprière, who omits to mention whether the football was of the Rugby or Association form.

We have been at pains to set forth this melancholy history at some length, since it serves to show that even in the golden age, when the gods mingled openly with mankind, artistic rivalry was apt at times to disintegrate the equanimity of the most enlightened social circles. It is pleasant to think that, degenerate though Max Nordau would regard us in many ways, we do not now proceed to such extreme measures as those adopted by Apollo in the case of his unlucky rival. Illustrious performers do not flay their illustrious colleagues themselves; they leave that to the critics, who, it must be admitted with a few exceptions,

acquit themselves of the task with a good deal more tenderness and consideration for their victims than was exhibited by their predecessors.

And when public competition is engaged in, as at the Welsh eisteddfodau, it is no longer the defeated candidates who need fear for their skins. It is the adjudicators, like the football referees, who have much more cause for alarm lest the dissatisfaction of the populace should vent itself in personal violence. Now, when the Nine Muses formed the jury Lemprière does not mention that they displayed the slightest anxiety as to the manner in which the populace would accept their verdict. It will be admitted, then, that in their mutual attitude toward each other the *virtuosi* of today display a humaner spirit than in the days of Apollo and Marsyas. But it would be idle to contend that jealousy no longer exists. It is stated in a recent work on the *prima donna* that "the most adorable persons are sometimes treacherous, and the *prima donna* in her dislike of rivalry resembles other artists. The great instrumental *virtuoso* can no more brook successful competition than can the eminent vocalist."

This statement we shall examine later on. Meantime we may recall the anecdote quoted in the same work of a pianist who once went to the concert of a rival, and taking his seat in the front row applauded with enthusiasm all the most surprising passages in his rival's most difficult pieces. He did not, however, as he afterward explained, applaud the best executed passages, but only those in which he detected false notes! Both of these pianists are dead; but whereas the critical one, Leopold de Meyer, is forgotten, the inaccurate performer, Rubinstein, is not likely soon to pass into oblivion. And Rubinstein, we may add, certainly showed no jealousy where his rival executants were concerned. He is reported to have said of Liszt that in comparison with him he (Rubinstein) and all other pianists were mere woodchoppers; and in his interesting dialogue on "Music and Musicians" describes him as "unsurpassed and unsurpassable." But then it must be added that Rubinstein had the poorest possible opinion of Liszt as a composer.

On the whole, we are inclined to think that instrumentalists are capable of greater generosity in their appreciation of the talents of a rival than vocalists. The writer has constantly observed Señor Sarasate applauding vigorously at concerts given by other violinists. He has dedicated one of his most ambitious compositions to Joachim, who, in his turn, is known to cherish the liveliest admiration for the "fascinating Spanish fiddler," as he called him.

This is as it should be, and contrasts very agreeably with the gratuitous and ill-mannered disparagement of the great German violinist recently indulged in by a former pupil of his, who has of late years achieved considerable success as a transcendental technician. But to the best of our belief no instance is on record of an operatic tenor who was on intimate or even cordial terms with another tenor. It is possible for a tenor to be enthusiastic about a bass, or for a soprano to admire a contralto. Indeed we believe that instances might be possibly found of a dramatic soprano sincerely appreciating the talent of a light *bravura* singer.

But to expect a tenor to love a tenor is to expect too much of frail human nature. Indeed, it has often seemed to us a merciful dispensation of Providence that there never have been a brace of celebrated tenors who were brothers. Had such a pair existed, we feel certain that the inevitable rivalry would have led to some terrible domestic tragedy, say a duel, in which the only weapon allowed was the *ut de poitrine*. Happily this situation has never yet arisen. As for the *prime donne* there is the remarkable case of Malibran and Pauline Viardot-Garcia, though the latter was only fifteen at her sister's death. Still Malibran, as M. Legouvé tells us, had already foretold her younger sister's brilliant success. But then there was only one Malibran and only one Viardot-Garcia, both of them women of genius and both void of the pettiness of *prima-donna-dom*.—*The Musical Times*.

### G. W. Warren's Twenty-Fifth Anniversary.

ST. GEORGE'S CHURCH, in Stuyvesant square, was thronged one evening last week by those who wished to do honor to George William Warren, who has just completed a quarter of a century's service as organist and choirmaster of St. Thomas's Church.

The audience was largely composed of Mr. Warren's lay friends, who have listened to the music which he has conducted for many years, but there were also present in the auditorium many of his professional admirers and associates. The occasion was primarily a demonstration of respect and admiration tendered by Mr. Warren's fellow workers in the field of devotional music.

A special choir of some 200 voices was brought together, including the entire choirs of Trinity Church, Arthur H. Messiter, organist and choirmaster; St. George's Church, William S. Chester, organist and choirmaster; St. Bartholomew's Church, Richard Henry Warren, organist and choirmaster, and Mr. Warren's own choir from St. Thomas Church.

Besides these choirmasters, William W. Rousseau, of the Church of the Holy Cross, of Troy, and Huntington Woodman, of Brooklyn, were present and assisted in the service.

As a composition of Mr. Warren's, a processional, was played the choir marched down the aisle, followed by Bishop Potter and others of the clergy, and all passed within the communion rail.

The program for the evening, which was largely musical, was taken up in the following order:

Psalter, Psalm cxv.....Hayes  
Magnificat.....Gounod  
Anthem, Sing Praises Unto God.....Gounod  
Hymn 418, O God, Our Help in Ages Past.....St. Anne

At the conclusion of the hymn Bishop Potter addressed the audience. He said it was befitting that one who stood on middle ground between the scientific musician and the less cultured auditor, one who was in touch and sympathy with each, should pay the deserved tribute to one who had done so much to further one branch of the service of the Church.

At the conclusion of Bishop Potter's address the musical service was resumed in the following order:

Offertory anthem, The Crown is on the Victor's Brow.....Warren  
Ascription, Te Deum.....Tours  
Recessional Hymn 466, Now Thank We All Our God.....Crueger

The choir and clergy then slowly filed out.

At the conclusion of the service some of Mr. Warren's more intimate friends and many of his professional brethren gathered in the choir room ostensibly to congratulate the happy choirmaster on the events of the evening. Felicitations were being showered upon Mr. Warren from all sides, when Bishop Potter mounted a platform at one end of the room and called Mr. Warren to his side.

"I deem it," said the Bishop, "an honor and a privilege to present to you this beautiful loving cup in behalf of your brother organists."

The cup is of silver, of simple design, standing about 10 inches in height. It is inscribed: "Presented to George William Warren, Mus. Doc., in commemoration of his twenty-fifth anniversary as organist of St. Thomas' Church, New York city, by his brother organists, with their loving esteem and respect. 1870—1895."

Mr. Warren's gratitude and appreciation were evident, and his grasp of his friends' hands was as eloquent as his words were brief.—*New York Times*.

Geneva.—The subscription concerts there begin November 9. During the series there will appear Joachim and Auer, violin; Mlle. Lanisenka, MM. Grünfeld, Sauer and De Greef, piano; Hugo Becker, cello, and the Dutch Ladies' Terezet, Corver, Snyders and De Jung.

Paris Opera Comique.—The Minister of Fine Arts lately visited the Place Favart to see how the work at the new house was progressing and to ask for some explanation of the delay. The architect, M. Bernier, laid all the blame on the contractor. The work is at a standstill.

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Please note change of address indicated at the head of this letter. Hereafter all communications intended for this department should be addressed there.

That people should differ is reasonable; that anyone should hold his opinion to be all right, that of others all wrong, is idiotic.

**B**ETWEEN the man who says "Music was made to please people; what don't please me ain't no good," and the one who will leave the presence of a lover to hear a Bach fugue there is a gulf that cannot be bridged in a night. Time, growth and honesty are three planks indispensable in the making of the bridge.

Discussion between the two is similar to that between the two boys who did not know that lobsters were nearly black before being boiled, and red afterward. The peculiar facts in the lobster case, and their ignorance of them, justified the boys in coming to blows. For the me-right-you-wrong polemics between people who have not only this anecdote but the experience of ages there is no excuse.

The habit was no doubt contracted through theological teaching. The effort to sustain baseless logic gave rise to the baseless premise of "Our truth the one truth and no other."

What a difference there would be in the speed of development in all departments if mothers and teachers and preachers and thinkers would only say to the respective groups gathered about their respective knees:

"Now, my dears, remember, I am only telling you the best I know or that is known at present. But this wall, which to me and to many people is the boundary of this subject, is full of closed doors. Any of them is liable to open at any moment to let in new light and open new territory to view. Keep your eyes open and be in constant expectation of that new development."

Instead of that, mothers caution children against the "false prophets" (?) who will come to destroy the "truth" (?). Teachers assert boldly that there is no "truth" but what is found in the curriculum; preachers pronounce hell and damnation for all who ever swerve from the "truth" taught in that particular pulpit, and thinkers throw one another into prison—or disrepute.

The result is timidity, dishonesty, bigotry, open rebellion, pain and constant new humiliations, for each separate set is obliged constantly to renounce faith, change opinion, alter standards and see destroyed the theories they have been declaring infallible.

In masonry there is, I believe, a sort of provisional measure common of leaving a sort of buttress or ridge projecting from a wall, to which may be attached the new building or addition that may be found necessary. Why not leave anticipatory buttresses on our mental architecture?

A hint to the wise, even music wise, is sufficient.

Really young artists are justified by history in their hardy combat against adverse criticism. One never knows what good fortune may come to him when he is dead.

When, just ninety years ago, the *Symphonie héroïque* first "faced a frowning world" the papers vied with each other in seeing who could throw the straightest stone at the composition, just to show off their fine marksmanship to each other. Not that they thought the composition ought to be killed, but that being critics they had to say something about the new work. Not being musicians enough to see the good, they shifted around their poor trick phrases to shine the most brightly possible in stereotyped blame and scorn. One noted blusterer, whom the rest envied for his "immense authority," declared the thing "long and tiresome," "bizarre" and "unsymmetrical," and even lifted up his magnificent pen to advise Herr Beethoven hereafter to stop his eccentricities and model after the great symphonic master, Eberl!

"The great Eberl" is dead and buried and nobody even knows that he lived or died. The whole gang of penny-aliners—pens, conceits and opinions—are likewise washed out of the earth. Herr Beethoven's bizarre symphony was the gem of the Lamoureux opening concert on Sunday, and it is likely to remain a gem for another year.

Madame Rosine Laborde said a very wise thing the other evening in speaking about schools of music. She said that one reason why the German school is one of the most important in its influence is that it is essentially rhythmic; that while others are led off by sentiment, impression, desire for novelty or effect, the Germans, being thorough music students and profound musicians, are always correct and always true to time and tempo. Exactness is a religion with them, and it is a good influence for all students.

Of this theory possibly nobody living could be a better exponent than M. Lamoureux. He is exactitude, precision, correctness personified. In that sense he is a typical interpreter of the school. The playing of the symphony was not the work of an orchestra—it was a work of art, a painting hung before the ears. Some changes in the arrangement of his men, a decided space between the strings and wind instruments, and a border of violins alongside the brass, add to the variety of color this season, and distribute the sounds in a most pleasing and effective manner.

The Goldmark Sappho Overture, which is not an overture to a play but a symphonic development of the pathetic Grecian legend; the Gwendoline Overture by Chabrier; the Huldigungs Marsch; Lalo's Sérénade de Namouna and Armor, by Sylvio Luzzari, were other works on the program.

This last was an extremely interesting piece of tone painting. It is the prelude of the first act of a drama taken from the Legends of the Knights of the Round Table.

It seems that the Sacred Crown of King Arthur has since his death been kept by the Korriganes in a savage land in mid ocean. The Chevalier Armor takes upon himself to get it back. In order to accomplish this he is obliged to brave the physical terrors of the sea, war, dangers, &c., and the still more difficult moral trials of temptation, enchantment and seduction by the charming little people.

The prelude commences with the mysterious harmonies of the Korriganes, from which rises the sea motive, passing subtly from contrabasses to woods, thence to strings, and rising to a tumultuous explosion of the entire orchestra. Through some picturesque theme transformations this passes to the majestic motive of Armor, tracing its way from four horns through the complete series of wind instruments to the violins, where it seems literally to meet the Korriganes, dissolving and uniting in their weird harmonies, which again dissolve, leaving the great, dignified sea motive alone in its monotonous solemnity. It was the first hearing of this work at the Lamoureux concerts.

If one wants to see the power of persistent insistence in forming habit one must go to one of these concerts. From beginning to end of a rendition one would not know that

there was a person in the immense hall. The whole mass of disorderly individuality, with the habits of all nations, is completely held in check by the unrelenting force of a standard set up by this artist-chef.

"How could you look at a painting," he says, "with a stream of people passing back and forth before your eyes? Music is a picture, only many times more subtle, more intangible, more difficult to get at. It requires the closest attention, the most concentrated scrutiny. What can you do with sound disturbance and motion distractions incessantly passing before you? You must be quiet to hear music."

And M. Lamoureux is not a man to say one thing and mean another. He is an artist of force and character. People are still in his hall, not only when pleased and held attentive, but whether pleased or not, out of courtesy and respect to the others, which is the secret to all politeness.

What I want to know is what people do with their coughings and sneezings and snortings, so dear to them in other assemblies; and the rustling and shuffling and uneasiness supposed to be "unavoidable" in other assemblies. When people do not know enough to be polite they ought to be made so by a strong hand. That they can be is proven here every Sunday.

Mr. Lamoureux's intention is to build or have built here a new theatre constructed after the model of that of Bayreuth. The opening is expected in 1898, and the first work will be the Tetralogy, given entire. The hall will possess a grand organ, which by a hydraulic machine may be moved on and off the stage at will. Who says that Paris is not awake, or, at least, awaking!

Speaking of motives, a French critic this week writes that Wagner never intended to represent persons by his *Leitmotifs*, but the sentiment or thought of which that person is the representative—war, religion, love, &c.

PARIS.

Every year at this time it is decreed that the winning composition of the new Prix de Rome shall be played by grand orchestra before the Institute of France. As has been stated, a M. Letorey, a pupil of the Conservatoire and of Mr. Dubois, won the prize this year with a cantata, *Clarisse Harlowe*, after a poem by M. Edouard Noël. M. Bruneau finds grace and charm in the piece, an amiable duo after Lohengrin and a few bits of pretty instrumentation, but regrets the excessive timidity, wisdom and reserve of the writing and the immense lack of the ardent melodic flame. In view of the Heroic Symphony incident and the fact that no two critics agree as to his value, the young man need not feel impressed by their comments one way or another.

There is one thing that all this class of music is stamped with, that is, the impression that the composer *never heard it till after he had written it*. The everyday composer writes to make "a hit," and searches among sound effects to get "something." The real composer is mad with a musical thought, which he must say some way. Ordinary musicians do not have musical thoughts, because they do not care for thoughts one way or another. Their main thought, poor souls, is how to get on or get up. Not one in fifty of those who are publishing would trouble themselves about the difference between patriotism and ambition, let alone to feel indignation about it. Certainly not one in a hundred who would not prefer an emperor to a general, because he was the bigger man. Not so the writer of the Heroic Symphony!

This is centennial week for the Institut de France. The program is worthy of the distinguished cause. Wednesday, a religious service in memory of the members of the Institute who have died since its foundation, to be celebrated at St. Germain-des-Près, the oldest church in Paris, with the assistance of a bishop who is a member of the Academy. Later a presentation and reception of the associate French and foreign correspondents, General Cesar Cui among them as correspondent from St. Petersburg. In the

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evening a reception by the Minister of Public Instruction, M. Poincaré. Thursday, public concert at the Sorbonne. The overture of Méhul's Joseph, the first composer who had Academy recognition, given by artists of the Opéra; a fragment of the Mors et Vita of Gounod, the last composer associated with the musical department; speeches by Mr. Thomas, president, and M. Jules Simon, secretary, of the Academy of Moral and Political Science, compose the program. In the evening a banquet at the Hotel Continental.

Friday, a representation at the Théâtre Français, a piece by Molière, and a poem by Sally-Prudhomme recited by Mounet-Sully. In the evening, reception by the President of the Republic. Saturday, visit to Chantilly, reception by the Duc d'Aumale. At the reception by the Minister of Public Instruction all the principal artists of the two operas and the National Theatre were fêted, among them Calvé and Delna. M. Faffa conducted the orchestra.

Three beliefs the Institute will have to renounce before its next centennial, first, that only old people are wise; second, that what has been should always be, simply because it has been; and third, that childish red-tape is an element of progress; also to change the ridiculous gender system of the French language.

The Chanteurs de St. Gervais on All Saints' Day will give the mass O quam gloriosum, by Vittoria, and many fragments of sixteenth century masters. At the mass given at the Church St. Ferdinand des Ternes on the death of young Mr. Mackay many artists of the Opéra sang solos. The Syndicate of the Society of Authors, Composers and Editors has received six new beneficiaries this week; namely, MM. Joseph Luigini, Victor Boveri, Léon Langlois, Charles Malo, Alfred Lebeau and Raphael May. A splendid open air concert was given at the Place de l'Opéra to-day by the Marine Band, which came from Brest to Paris for the Madagascar fêtes.

The Marseillaise, Russian hymn, the Indian March from L'Africaine; Ouvertures de Concert, Massenet; of Samson et Dalila, Saint-Saëns; Sigurd Reyner, and Chevalier Printemps by M. Farigoul, the director, were played. M. Papiex, of the Garde Républicaine Band, presented the visiting musicians with a superb wreath of flowers. There was much enthusiasm and the crowd was immense.

A Mile. Nuovina takes Calvé's place in La Navarraise. It is not generally known that Calvé is one of the favored correspondents of the Queen of England. A mutual belief in occultism is, I believe, at the bottom of the friendship. Among society works recently presented have been Bianca Torella at Rouen and Falies d'Amour at Nice, by the Baroness Durand de Fontmagne, and Mazeppa, by the Countess de Grandval, at Cabourg. Piccolino, an opera in four acts, and La Penitente are also among the works of the latter.

Musical movement is going on in the French provinces. Besides the musical societies at Lyons, Lille, Bordeaux, &c., written about some months ago, a tour of Parisian artists has recently been made through Saint-Quentin, Valenciennes and Peronne, and a Société Symphonique has been added to the societies already at Niort. At Troyes, at Mulhouse and at Epemay the feeling is also alive.

#### ARTISTS.

Miss Sibyl Sanderson has had a triumphal rentrée in Rome, et Juliette. People speak of her voice as very much improved. She has been taking daily vocal lessons for several months. She sings four engagements in Nice in the spring. Galli Marie, remembered in Paris as the incarnation of Mignon, Carmen, &c., and who left the stage in the height of her glory, was met at Cannes one day this week by a Paris musician who was one of her friends and admirers. The face of the singer remains unchanged by time, and a short conversation showed not only sweet remembrance of the past but a living interest in modern artists and undying love for the work in which she was such a brilliant star.

#### AMERICA IN MUSIC.

At a certain pension in the Champs Elysées quarter this

week were assembled at one table Mr. William H. Sherwood, the chef of the piano department in the Chicago Conservatory, with his wife and two little girls, who are closing their European trip in Paris; Mr. Rivarde, the violinist, who sails in a few days to make a tournée in America; Mr. Bower, a pianist, who leaves the same day to make his début in Germany; Mr. Kettin, an artist, son of the well-known musician of that name, and Mr. Salmon, first cellist of the Lamoureux Concert Society. Within two doors Mr. and Mrs. Eddy were taking their first dinner in their own apartment, where they are to be installed for some months.

Mr. Eddy is being tempted home by concert engagements, but finds it hard to leave artistic Paris, where he, his wife and their protégée, Miss Ettinger, are busily studying French, and mean to speak it all the time while here.

In his portfolio are some very fine musical novelties; for instance, an organ concerto by Mr. C. H. Lloyd, doctor of music at Eton College, England, which was played the first and only time at the Gloucester Festival in September. Mr. Lloyd has given the American organist the entire manuscripts, with full liberty to make any changes he may deem fitting. What a compliment! A novel feature of the concerto is a bell movement written in 1770 by Malchair for the chimenes of the Gloucester Cathedral. This can be reproduced upon the Auditorium organ, which has the real seamless tube bell to give the deep toned chime effect in place of the tinkling sound in ordinary organ use. This and the other original organ ideas which make the Chicago instrument unique are the ideas of Mr. Eddy.

Besides this he has the Guilmant Lamentation and a superb symphony from the Bach cantata, Wir denken die Gott, for organ and orchestra, written in 1791, and never played in America. He has also a marche fantaisie by Guilmant, written upon two church tunes, for organ and orchestra, with harps as a feature.

Mr. Sherwood does not want to play in Paris, but his friends are coaxing him. He played in Switzerland with great success, and they want him to return there before going home. He, too, has concert trips awaiting him. Meantime the whole family are riding bicycles.

Mr. Rivarde is insisting on classic programs in America, to the dismay of his manager. He says he will yield to no "tricks" for advancement, and wishes to open with Beethoven, which is his forte.

Would to heaven that artists would give up that geological idea, built on vanity, that attractive music must necessarily be bad! This class of people is doing music more harm to-day than those who are playing light music.

Miss Lola Beeth takes her last French lesson to-day before leaving for America. I wish that the girls who interview this singer when she reaches New York would ask her about studying French pronunciation, and what she thinks of the phonetic method of learning diction. She sang before the King of Portugal this afternoon.

Calvé and Madame Saville are giving their last representations before leaving; also Yvette Guilbert—all chasing for the good American dollars fast as boats can carry them! Pugno, too, is pluming his wings for flight.

Oh, no! European artists "do not care to travel," and "disdain to travel out of their own dear art circles;" that is why they remain at home in content and oblivion!

Mme. Norcross, of California, the last new star of Impresario Le Roy, has made a most successful appearance in Amsterdam, where she was immediately engaged to sing five times in Carmen and five as Amneris. She is called La Belle Carmen. Nikita was invited by the Grand Duke of Baden-Baden to appear in a series of rôles—Marguerite, Juliette, Mignon, &c.

M. Madier de Montjau and his wife, the son and daughter-in-law of Mme. Fursch Madl, are studying with M. Maton, who was Fursch Madi's teacher here, also of Heilbronn, Plançon, Isaac, Lacombe-Duprez, Engel, Marignon, Mme. Bataille, Vicomtesse de Tredern. He is chef d'orchestre at Trouville, and was for years chef d'orchestre in Paris.

Mira Heller and Lucille Hill are both studying with all their might with Edmond Duvernoy, son of Charles Duvernoy, of the Conservatoire, and brother of Alphonse Duvernoy, now professor of piano in the Conservatoire, who is married to a daughter of Pauline Viardot. Mr. Edmond's wife was a successful dramatic soprano of the opera Mlle. Frank. He is titular professor of the operatic class of the Conservatoire. The artistic standard of this interesting family is of the highest class.

#### More about these teachers later.

Madame Marchesi says that one of the most irritating features of teaching is the announcement in American papers of girls coming to Paris to study with her. They come here, learn her prices, and that they have underestimated the expense of a musical education, go and hunt up some indigent student or teacher, take lessons, and go home in a few months as Marchesi's pupil, misrepresenting her method and her school. Of late arrivals who have thus priced her and disappeared, after having been bulletined as her pupils at home, are Mrs. Grace Haskell Barnum, the Brooklyn choir singer, daughter of "The" Barnum, and a Miss Bessie O'Brien, of Springfield, Ill. Both women have fine voices, which are worth training.

Madame Renée Richard wants her share in the success of Mrs. Norcross, who, it seems, was one time her pupil.

A religious ceremony was held this week at the church of the Passionist Fathers, or the English mission, in Paris. The occasion was the twenty-fifth anniversary of its establishment. Important Church dignitaries took part, and the music was very attractive. The organist and choirmaster is a young American, Mr. W. Legrand Howland. Miss Lucille Hill was soloist; Robt. Sisnon, tenor. M. Meux, one of M. Bouhy's best basses, also sang. Sir Edward and Lady Blount, Mme. Gould, Le Chevalier MacSweeney, Mrs. Harris Phelps, the Marquise de San Carlos and many other notables of the Catholic American and English colonies were present.

Mr. Ward Stephens, a pupil of Mr. Sherwood in Chicago, and of M. Breitner here, contemplates giving a concert here in January. Mr. Breitner and Mr. Sherwood both speak of him as being highly endowed. He has been invited to play in Mrs. Pell's salons this winter.

#### LATE NOTES.

A professor of deportment and carriage has been appointed for the Conservatoire.

The Funeral March of the Heroic Symphony was played at the unveiling of the Meissonier monument. At the request of Mme. Meissonier no music was played but that of dead authors. The monument is pure white. The painter is seated in an arm chair, one hand supporting the head as in thought, the other holding a palette. M. Ambroise Thomas made the first address. Bonnat, Detaille, Gérôme, Puvis de Chavannes, Gros and Garnier were among the artists present.

The letter N, which literally trims the border of this section of the Louvre, formed a sort of Napoleonic wreath around the assembly. At the chateau of the Duc d'Aumale, at Chantilly, which has been bequeathed to the Institute, and where the closing hours of the centenary were spent, the following music was played: Fragments from Patrie of Paladilhe, Samson et Dalila and Etienne Marcel, by Saint-Saëns; Farandole, by Dubois; Mignon, Thomas; Sigurd, Reyner; Le Roi l'a dit, and airs from Le Roi s'amuse, Delibes; l'Arlésienne, Bizet; Philemon et Baucis, Gounod, and Gretna Green, Guiraud. At the close the orchestra played airs of the seventeenth and eighteenth centuries.

A suite for orchestra, Conte d'Avril, by Widor, was played at the Colonne Concert on Sunday. An exquisite waltz by the same author was played for the King of Portugal by the cello pupils of M. Delsart, of the Conservatoire.

THE MUSICAL COURIER by this mail sends the condolence of French-American musicians to our ambassador, Mr. J. B. Eustis and family, for the great bereavement which has befallen them.

FANNIE EDGAR THOMAS.

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## Beethoven's Famous Ninth Symphony.

OUT in the cold and unregarded West there is more or less "culture," which expends itself in discussion of Shakespeare, Beethoven, Trilby and Eugene Field. Dr. Baetens in the Omaha Bee is carrying on a serial discussion of the "Ninth Symphony." In his first contribution he expresses some curious critical views and gets together a number of interesting facts. Among other things, he says:

"Each new performance of Beethoven's Ninth seems to call for a restatement of a musical reviewer's artistic creed. Considered as a whole, it is one of the most puzzling of compositions. Magnificent strength, vigor, lucidity and beauty characterize its instrumental movements, and nearly all the contradictions that are conceivable in the field of aesthetics are in its vocal movement, whether viewed alone or as a part of an organic whole. Boswell says that Dr. Johnson laid down the maxim that after the lapse of some hundred years every good book of manners and customs ought to be re-edited.

"Acting on the principle contained in this suggestion, musical critics and historians have from time to time made new estimates of the chief works of the great composers. Whether or not good is accomplished by these later estimates depends undoubtedly and a great deal upon the temper and knowledge of the reviewer, for taste in music is a fickle quantity and is apt, under the stress of a desire for novelty, to undergo violent changes, and leaders of public opinion, seeking to repair mistakes made in the heat of a first pronouncing, are always in danger of going a little too far in the opposite direction.

"The tremendous chorus of dissent called out by Beethoven's last symphony is familiar to all musical students, and its echoes have come back again during the sixty-two years which have elapsed since the colossal work had its first performance. Even the leaders of the new German school are not agreed on the subject. Dr. Franz Brendel, certainly a writer of great acumen and an enthusiastic disciple of this school, recorded his conviction as follows in his History of Music: 'As regards the technical part, particularly the mode of representation, I am of the opinion that Beethoven erred completely in the last movement, so that spirit and matter, substance and form, do not harmonize, but, on the contrary, fall asunder. One must transcend the eternal representation, discern that which Beethoven intended to say, but did not succeed in saying, before he can perceive the spirit.'

"Wagner, in his interpretation of the work, finds the spiritual subject of the whole in the sentiments of Schiller's Ode to Joy, whose musical setting constitutes the last movement. His method of elaboration, with the aid of quotations from Goethe's Faust, is very beautiful and useful withal, in that it is marvelously efficient in quickening the perception and appreciation of the listener, but there is no denying that recent researches into the manner in which Beethoven proceeded in composing the symphony have disclosed facts which seem to deal very harshly with Wagner's beautiful theories. The past century's re-estimate will unquestionably take these disclosures into consideration, and this circumstance furnishes an excuse for a review in this place of a portion of the technical history of the symphony. A most potent aid in these researches has been the publications made by Nottebohm, of Vienna, of the scraps, loose leaves and sketch books used by Beethoven during many years in noting ideas as they occurred to him, and in experimenting in modes of treatment for them. The major part of these sketches are in the Royal Library in Berlin, others are in the possession of A. Artaria, in Vienna, while some are held by private individuals. They show very plainly the growth of the plan of the symphony, and in connection with incidents recorded by biographers and other writers afford an excellent insight into the mind of the master at intervals during the many years while the work was growing.

"The first intimation that we have that Beethoven associated the Ode to Joy, by Schiller, with a musical work dates as far back as the year 1793, when a letter from Professor Fischenich, of Bonn, Beethoven's native place, to Charlotte von Schiller, the poet's sister, informs her that Beethoven (who is described as 'a young man of this place, whose musical talent is becoming notorious and whom the elector has just sent to Vienna to Haydn') intended to compose the Ode to Joy verse by verse. This, however, was long before Beethoven took to orchestral writing, and of course can have no connection with the Ninth Symphony, save as an interesting fact showing how long he harbored the idea of setting the poem to music before the work was accomplished.

"Eighteen years later, in 1811, among some sketches for the Seventh and Eighth symphonies, words of Schiller's ode were associated with a subject which a few years later was developed into the Overture in C (op. 113), but even here we fail to find any intimation of the existence of a plan which produced the symphony. It is only a recurrence of his old resolution to compose music for the ode which now has assumed the proportion of a large work of the concert overture kind.

"In a book used in 1815 the first subject used by Beethoven in the symphony is found. It is the germ melody of the fugue Scherzo. This fragment, which has all the characteristics of the subject of the Scherzo in its ultimate form, precedes by a few pages a sketch of a few bars, which bears this memorandum: 'Symphony, the beginning to be in only four voices, two violins, viola and bass, in the midst of which should come a forte with other voices, the other instruments, if possible, to be introduced gradually.' With this scheme the fugue melody quoted heretofore was probably associated.

"Two years later, in 1817, another fugue appears among the sketches, and this is associated with the fugue theme shown to date 1815 as part of some work on the new symphony, which is now for the first time identified as the Ninth Symphony by a record of its key. Beethoven places above the sketches, which begin with studies in the use of the subject of the first movement, this memorandum: 'Zur Sinfonie in D' (for the Symphony in D). A number of these sketches are published by Nottebohm (Neue Beethoveniana, No. XXIII., Musikalisches Wochenblatt of March 31, 1876), who says that they show the work in its first stage; the sketches have reference mostly to the first movement, whose principal subject has begun to take shape. Of the other thematic factors of the movement very little is apparent; he seems to hesitate in the choice of his theme for the Scherzo. Nothing is determined relative to the present third and fourth movements; the last movement seems designed to be instrumental, and apparently Beethoven has not yet thought of the introduction of Schiller's 'Ode to Joy.'

"In the summer of 1822 Rochlitz visited Beethoven as the bearer of a commission from the music publishers, Breitkopf & Härtel, in Leipzig, for the composition of music for Goethe's Faust in the manner he had done for the same poet's Egmont. Rochlitz relates the incidents of their meeting with beautiful enthusiasm and finishes the most interesting view of the composer that can be found in the range of musical literature."

**Dresden.**—The Royal Conservatory gave a concert for the benefit of the Scholars' Benefit Fund in the hall of the Musenhau on October 23. Prof. Eugen Krantz conducted the chorus class, and Walter Bachmann conducted the orchestra and accompanied. The program consisted of Marschner's overture to Adolf von Nassau, Brahms' four Chorgesänge (op. 42, 62, IV., III. and II), Max Bruch's G minor concerto (op. 20), four soprano songs by Schubert, three very interesting chorales of the sixteenth century, four modern Chorlieder, and Gade's B major symphony (op. 20).

## Second Carl Recital.

MR. WM. C. CARL gave his second organ recital this season on Thursday last at the First Presbyterian Church, Fifth avenue and Twelfth street, with the following program:

Organ sonata in C minor, No. 5 (new).....Alexandre Guilmant  
Solo, Chant Hindou, with 'cello obligato.....H. Benberg  
Mrs. Antonia H. Sawyer.  
Minuetto in fa majeur.....Alonso Clausman  
(New. First time in America.)  
Air, with variations.....Wm. T. Best  
'Cello Solo, Kol Nidrei.....Max Bruch  
With accompaniment for piano (played by Mrs. Laura Crawford) and organ.  
Mr. Louis Blumenberg.  
Postlude, allegro scherzando.....George MacMaster  
(New. First time.)

The organist was in vigorous and brilliant form, and in the massive sonata of Guilmant, which he was the first to produce in New York last May, and of which this was his second performance in the city, he rose to heights of power and authority, as well as disclosed a really broad and noble feeling. The adagio was played with firm, large breadth and dignity, and Mr. Carl shows easily in his sympathetic and intellectual handling of this great sonata a reverence and regard for this master work of his own master. The unique scherzo which resolves itself into a fugue written for manuals alone and played throughout pianissimo and staccato was given with admirable contrast and effect. Indeed the entire sonata, tremendously exacting in its demands, is at the same time taken throughout one of Mr. Carl's strongest and most equal performances.

The Clausman minuetto made a decided hit, being popular in character as well as delicately and crisply played. The whole organ program was enjoyable.

Mrs. Antonia H. Sawyer surpassed herself on this occasion, and sang with remarkable beauty of tone, dramatic feeling and a fine phrasing the Chant Hindou. She has enormously improved in her delivery, and her voice is in admirable condition this season.

The 'cello solo by Mr. Louis Blumenberg was sympathetic, broad and sonorous, well phrased, as is all his work, and essentially pure as to tone. This was one of Mr. Carl's most interesting recitals.

**Hamburg.**—The Russian opera Dubrowsky, text by Tchaikowsky, music by Napravnik, after a trial performance at Hamburg, made such an impression that Pollini has accepted it for production. It was given at the beginning of the year at St. Petersburg. The German version is by Director Philipp Bock.

**Berlin's Royal Opera.**—Berlin, October 27.—The principal society function of the week was the reopening of the Royal Opera House on Wednesday, after a complete renovation of the interior at a cost of more than 500,000 marks. During the work the Royal Opera has had its home in Kroll's Theatre. Improvements have been made in the facilities for entrance and exit, and for heating, lighting and ventilation. The orchestra space has been enlarged to accommodate 100 musicians, and is provided with a double floor, constructed like a huge mandolin, with a view to increasing its resonant qualities. The house has also been supplied with a new organ, and the concert hall, adjoining the foyer, has been beautified by the addition of several paintings.

The emperor and empress, with the imperial suite, were present at the reopening performance, when Beethoven's Fidelio was presented with an excellent cast.

An amusing contretemps befell Herr Joseph Kains, who was *Meister von Paltingea*. The laurel wreath which he tears from his head fell off accidentally. Herr Kains, being unaware of this, clutched his wig and tore it off in a tragic ecstasy. The house was convulsed with laughter, in which the emperor joined heartily.—Sun Cable.

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A. R. SPOFFORD, Librarian of Congress.

WASHINGTON, October 11, 1903.





BOSTON, Mass., November 10, 1895.

I HAVE been much interested in a magazine published in this country for the benefit of song writers. Ah, the songs of the people!

Some time ago I sent you a few excerpts from an anthology, soon to be published, entitled, "Ballads of the Heart and the Hearth." 'Tis a simple, touching tale I now acquaint you with: A poor discouraged fellow is a-walking, pondering "thus it should be" when carriage horses plunge madly down the street. He holds them "with his might," which he happened to have with him. A beautiful girl, saved from horrid death, looks into his eyes. "It is true love at first sight." And now let us all join in the chorus, waltz time:

For love of a poor young man  
She gave her mansion grand.  
He was a clerk and his pay was small,  
Yet he won her heart and hand.  
Suits she had a score,  
To gain her wealth their plan;  
But she knew their hearts and scorned them all,  
For love of a poor young man.

I am surprised that this chorus was not sung at the juke's wedding. It might have been substituted for the Ave Maria of Arcadelt, as arranged by Liszt.

Composers often say: "If I could only find verses that suggest!" They surely do not see this magazine. In the last number there are lines by a young lady of Alabama that would move even Anton Bruckner, who is now seventy-one, to earthly, sensuous strains:

She has eyes of liquid splendor,  
And a heart that's pure and tender—  
I would die but to defend her,  
For I know she's all my own.  
With a satin arm and shoulder,  
And a smile which makes you bolder,  
She'll not let your passion smoulder—  
She'll be mine, and mine alone.

Mine, and mine alone!  
Mine, and mine alone!  
Oh, dear to me  
She'll ever be—  
Mine, and mine alone!

She has lips as red as roses,  
And each day some charm discloses;  
Safe in her my faith reposes,  
For I know she's all my own.  
Oh, may worry never assail her,  
And fair hope ne'er fade nor fail her,  
Though her cheek and lip grow paler  
When she's mine, and mine alone.

This magazine publishes golden precepts and brilliant examples. First, there is a stirring appeal to poets to stand by each other. There is a clarion voice from Boston, my beloved city: "I maintain," says Mr. Gardner, "that there should always be equal credit given. The composer is entirely in the hands of the poet. Any conscientious musician will admit this. The sentiment of the song is as much in the words as in the music. \* \* \* Poets of note would be willing to write song words if they would receive proper recognition."

Here are precious editorial thoughts:

"The best author is not the man who writes the most songs."

"The man who praises his own songs seldom hears others enthuse over them."

"Women who write songs are often of a self-important nature, and always mistake criticism for prejudice."

"Because your melody sounds good to your own ear do not get into a rage because others see little merit in it."

"Some writers believe that a comic song should be vulgar, and that laughs can only be elicited by horseplay."

"A great many authors always make their lovers vow to be true—just as if this is the quality which makes the strongest appeal to a woman's heart!"

It is not too much to say that neither Horace nor Boileau ever indulged in shrewder reflections. And in this paragraph we see the true American: "It is the man who doesn't subscribe for the paper who finds the most fault with its contents."

Furthermore the editor is a moralist: "The greater number of vaudeville singers are so degraded in mind and so dead in spirit that they cannot recognize the myriad beauties which embellish good music and poetry."

Patriotism is inculcated in this admirable magazine. A gentleman in Florida writes as follows: "It is to be hoped for the sake of musicians and song writers in America that its weak namesake in song will never be accepted as a national anthem, and that we may yet have one worthy of the grandeur of our country." It is interesting to note in this connection that the gentleman's name is Murphy.

The grammarian contributes. Mr. Reynolds, of California, discusses with rare acuteness perplexing problems in English.

For instance: A common error is the use of adjectives for adverbs; as, 'she loved unwise'; 'our paths lie strange'; 'there is one who loves you dear,' etc." Examples might be taken from almost any translation of a libretto into English, or from the complete works of Alfred Bunn and Harry B. Smith.

By way of digression let us examine for a moment a new device, "designed chiefly to aid students of the piano. It consists of a locking attachment, by means of which any set of keys not required in a piece of music can be rendered mute, and the pupil striking a wrong note will produce no sound. Practice on such a keyboard promotes accuracy, makes a pupil observe the signatures and saves the teacher much talking." It also removes superfluous hair and is an excellent substitute for family butter; none genuine unless stamped on the blade; your grocer knows the kind.

The following editorial paragraph should have no impertinent gloss or commentary:

"After reading ———'s advertisement the editor wondered how a man could arrange a song for nine instruments and deliver twenty-five sets of orchestrations for \$3. Just for the sake of learning something new and for the pleasure of being convinced that the work could be turned out for that price, the editor sent Mr. ——— a song for treatment. In a few days the orchestrations arrived, and the harmonization was so complete and melodious that the mystery of how it could be done so cheaply grew deeper. But it would not be good policy for the arranger to explain the process. However, it is a boon to song writers to have such a man to call upon. The editor can highly recommend the work of Mr. ———, not because his advertisement appears in this journal, but because his arrangements are always full of merit and his rates low enough to amaze even the poorest writer."

Furthermore there are reviews of new publications. Here are four striking instances of destructive criticism:

"She Packed Her Trunk, Then Left for Cincinnati" is marked a great success, but it lacks all the qualities which go to win success. It is very bad. The verses could not be much worse. A prize should be given to the one guessing their meaning."

"Barney Fagan's music is pretty, but he seems to have trouble with his verses. They sound forced and lack polish."

"His Legs Are Assorted Sizes" is a catchy schottische which is worth a better set of verses. It is a futile effort to be funny."

"When Mary Climbed the Cherry Tree" comes very near being exquisite. The author's ideas cooled before he finished the verses. It will hardly succeed in its present shape, but is well worth fixing up."

Such a magazine, sage and fearless, will undoubtedly make for musical righteousness in this country.

A concert was given by the Germans of Boston at the Boston Theatre, November 3, in aid of a fund for the proposed Altenheim. An orchestra, made up largely of symphony players, was led by Carl Zerrahn in orchestral numbers and by Gustav Strube in the accompaniments to solos and a quartet (the canon from Fidelio).

The Kneisel Quartet played Schubert's Death and the Maiden variations. Miss Gertrude Franklin sang with her accustomed skill Repentir, by Gounod, "for the first time in America." The aria is eminently Gounodian in the sentimental meaning of the term; and it suggests much that was written before it. The others that took part were Miss Aagot Lunde, Emil Tiffero, Arthur Beresford, who gave Schumann's Two Grenadiers in manly fashion, and Charles Molé, who was applauded frenetically. The male chorus of the German societies here and in the neighborhood and a mixed chorus were led by Dr. Kelterborn. The noble charity and the excellence of the program attracted an audience that crowded the theatre and was never weary of applauding.

Olivette was revived at the Castle Square Theatre November 4. The feature of a smooth and in many respects excellent performance was the *Olivette* of Miss Clara Lane. Her husband, Mr. Murray, was an admirable, distinguished Duke; Mr. Persse sang well; and Mr. Wooley's *de Merimac* was a good piece of character acting. Mr. Wolff amused the groundlings hugely.

Benedict's Lily of Killarney will be given to-morrow night.

You know already the rare beauty of tone and the skill of Léon Pourtau, the first clarinetist of the Boston Symphony Orchestra. He has, however, more than one outlet to emotion. Some of his paintings have been on private exhibition.

And what color is dearest to a clarinetist? Harken unto the preachers on color audition:

Johann Leonhard Hoffmann declared in 1796 that clarinet tones are yellow: he said this in good faith, reckless of superstitions concerning yellow clarinets, not foreseeing to what slang use the word "yellow" would come. A student examined by Bleuler and Lehmann (1879) found clarinet tones deep blue. A professor of rhetoric examined by Pédrone (1882) heard red tones in the clarinet. The majority of those tested agree that the characteristic color is yellow.

René Gill, "instrumentalist," likens clarinet tones to the French vowels *â, u, iu, ui*, and the consonants *f, l, r, s, z*: he calls them golden; they express ingenuousness, tenderness, hours of mirth, the egoistic instinct of loving, contemplation. But with the clarinet he here associates the trumpet, the fife, and the piccolo!

Mr. Pourtau is an impressionist. He studied, I believe, with Pissarro, an excellent name for an uncompromising revolutionary. Mr. Pourtau delights in the "gorgeous, indolent, sinking sun, burning, expanding the air." On a little canvas he suggests freedom, great distances. On the other hand, his Nocturne fantastique and his Tristesse are highly imaginative in a dark and sinister way. In some of his paintings there is a singular naïveté; in others there is the excellent beauty that hath "some Strangeness in the Proportion." There is hardly one that does not show a love for nature, daring invention, audacity in expression, a keenly sensitive, pure and sincere soul.

The first of the concerts of the Melba Operatic Company in this city, under the management of Mr. Charles A. Ellis, was given the evening of the 7th in Music Hall. There was a large and applauding audience.

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posed largely of encore fiends, delights in hearing the old tunes. Given Scalchi, and you guess at once the Addio Mio Sospiri of Berton, the gavot from Mignon or the air from Orpheus. Last Thursday it was the turn of Berton, and then there was the *Page's* first air from The Huguenots. Campanari sang *Tonio's* song from the prologue to I Pagliacci superbly, and he added *Largo al Factotum*, from The Barber, which he delivered in voluble fashion, and the *Toreador's Song*, which is one of the least artistic things he does. Mr. D'Aubigné has gained in breadth and authority. He sang two airs by Gounod. Then there was the faithful Miss Bauermeister, with *Bid Me Discourse*. The orchestra played the *Teil* overture and the prelude to Hänsel and Gretel.

Melba sang *Ah fors è lui*, the waltz *Se Saran Rose* and the mad scene from Lucia "in costume and with scenery." She was in fine voice and agreeable humor, and her singing was an unalloyed delight. She was no longer the Melba of the last operatic season in Boston and of the late Worcester Festival; she was the Melba who dazzled when she first visited us. Yet was I loath to see her, in the excerpt from Lucia, running across the floor of a shabby room—the Ashton Castle needed repairs sadly; no wonder Henry looked kindly on a wealthy and gentlemanly suitor, even if his voice was a light tenor—running and shivering and cowering as though she were chased by a rat. Not even the brilliancy of her performance, in which she was ably seconded by Mr. Molé, could blind the eye to the inherent grotesqueness of such an excerpt.

The program of the second concert of the Melba Operatic Company given in Music Hall yesterday afternoon was as follows:

Prelude, Lohengrin, Act III.....	Wagner
Monologue, Falstaff.....	Verdi
Aria from Orpheus.....	Gluck
Song, with piano, Adelaide.....	Beethoven
Aria, Sweet Bird.....	Händel
Dance des Bacchantes (Philemon et Baucis).....	Gounod
FAUST—The third and fifth acts.	
Marguerite.....	Mrs. Melba
Siebel.....	Mrs. Scalchi
Martha.....	Miss Bauermeister
Faust.....	Mr. D'Aubigné
Mephistopheles.....	Mr. Campanari

Mr. Langdon Ronald was the conductor.

This concert gave great pleasure to a large audience. It is true that Ford's scene of jealousy suffers irreparably when it is taken away from the opera, for in Falstaff Verdi thought not of popular numbers or airs for concert use; yet Mr. Campanari, by his intelligent delivery and thrilling, dramatic voice, stirred those who had no idea of the subject discussed or the reason of his rage. Scalchi was in her most robust mood, well armed with assorted tones. Mr. D'Aubigné sang Beethoven's Adelaide in Italian, although there is an excellent English version and the singer is a Virginian, or at least of a Virginian family, and accustomed to English from his youth up. If he must sing this song in a foreign tongue, why not in German, in the original? He sang it with comparatively little effect. His intonation was not always pure, and there was occasionally a singular and mistaken use of rubato.

Melba throughout was the Melba of the first season, the glorious singer of the golden voice plus warmth and ani-

mation and dramatic feeling that were then missing. Sweet Bird is an aria that one could easily see dusty on the library shelf without a tear. Long ago John Ford told with surpassing art in The Lover's Melancholy the old story of the contest between a nightingale, Nature's best skilled musician, and Parthenophil, the disguised maid, Ercleia, who played upon the lute:

For every several strain  
The well shaped youth could touch, she sung her own;  
He could not run division with more art  
Upon his quaking instrument than she,  
The nightingale, did with her various notes reply to.

Admirable as was the duet yesterday between Melba and Mr. North, the flutist, and even if you go so far as to say in Ford's words,

The sweetest and most ravishing contention  
That art and nature ever were at strife in,

nevertheless is the performance in this case always more to be considered than the thing performed. Not even a supreme performance of the bravura aria known to Händel and his day can prevent it from being a good deal of a bore. In response to long continued applause, Melba sang *Les Adieux*, by Mr. Ronald, a graceful melody, with harmonic construction and instrumentation in the French style.

Although only two excerpts from Faust were given, and there was therefore no possibility for gradual growth of stage emotion, Melba was more satisfactory as *Marguerite* than on any previous occasion in this city. In voice and action there was hardly anything to be desired, after you had once accepted the Parisian view of *Marguerite*, for the Parisian *Marguerite* was never really in humble circumstances, nor were her hands so marred by household work that she feared to show them to Faust. So far as the singing of the music is concerned, I have never heard a better *Marguerite*. Lucca was a great dramatic artist; she was also a natural singer. She was often guilty of distressing vocal faults. Her abuse of the portamento was at times atrocious. Yet the temperament of the woman and the authority of her dramatic art swept everything before her, and the hearer at the moment lost or despised cool judgment.

However commendable in certain respects was the *Marguerite* of Christine Nilsson, she was never in the height of her glory so distinguished a mistress of vocal art as Melba to-day. Yesterday afternoon, in addition to splendor of voice and triumph of art, there was ever present the feeling that this display was natural to the character *Marguerite*.

There is good stuff in Mr. D'Aubigné, and there is the promise of an artist. At present he is ill at ease on the stage. Scalchi's delivery of the Flower song is not to be praised, but to be forgotten quickly and forgiven. Campanari was a ferocious looking *Mephistopheles*, with a noble voice and an apparent wish to be real devilish.

Mr. Ronald conducted throughout with authority and taste. His is a truly musical nature. He has the enthusiasm of youth, tempered by intelligence. It looks as though he were headed toward a brilliant future.

The program of the Fourth Symphony Concert given last evening was as follows:

Preludes to Acts I and II of Guntram.....	Richard Strauss
Concerto for piano, C minor, op. 185.....	Raff
Symphony No. 39, D major, Parisian.....	Mozart
Overture, Consecration of the House.....	Beethoven

The program book stated that "Guntram, opera in three acts, the text and music by Richard Strauss, was first brought out at the Musicians' Festival at Weimar in 1894." The statement is incorrect. The opera was first brought

out at the Weimar Opera House, May 10, 1894. The Musicians' Festival at Weimar in 1894 was May 31 to June 6.

Inasmuch as Guntram is unknown to us, we are obliged to listen to these preludes as though they were absolute music, without a definite purpose, as the inducing of a mood, a preparation for the dramatic action that follows, or, in the case of the second prelude, a contrast, or an explanation, or an announcement like the "twenty years are supposed to elapse," &c., so dear to writers of melodrama. The music no doubt suffers in consequence.

Yet is the first of these preludes—it was played in Chicago by Thomas' Orchestra November 2—full of suggestion. Given the word Guntram and this prelude; here is a problem to be worked out by each hearer, and without doubt there are many wildly differing answers.

To you, madam, it may have suggested a cathedral. To you, a philosopher, it may have suggested infinity. To a third, something rambling and vaguely agreeable. To me it was all white, mystic, wonderful. However you may regard its purpose or its meaning, you must admit the beauty, the spirituality, the freedom from earthly dross. It is easy to look wise, to say now Lohengrin, and again Tristan, and yet again Parsifal, but there is much in the prelude that is Richard Strauss. Do you object to the synchronism in one passage of two decided tonalities? Is there not thereby a genuine effect? This is not simply a striving after the bizarre. Strauss wanted that particular effect; he got it; and I would not exchange for it the whole of the symphony by Mozart, with the overture by Beethoven thrown in.

This young man, for Strauss is only thirty-one, has written music that commands respect, as well as music that is perplexing or disheartening in its pessimism, as the Don Juan symphonic poem, in which our old friend from Spain is sophisticated and deeply versed in Schopenhauer. But I do not remember anything by him that gives such assurance of his serene mastery of a subject as the prelude played last night, all white, mystic, wonderful.

The prelude to Act 2 is the Festival of Victory at the Duke's Court. Here we have Strauss, the student of Berlioz. But Berlioz in tumultuous joy, in orchestral jamborees, is a hard man to imitate, for he is always distinct in the height of his frenzy. Twist the rhythm as Strauss will, shock by sudden contrasts, set up blue lights and rockets and pinwheels and cannon crackers when the whole show is over, and there remain stunned ears, aching eyes, lame legs, the smell of powder and burnt paper, there is the one final opinion: "After all, Berlioz gave us a better show." Yet, in its proper place, this orchestral hurrah may serve its purpose.

Bülow never showed more clearly his devotion to Raff than when he insisted on playing his piano concerto. The Raff of the greater symphonies is one man, a romantic creature, with a mastery of counterpoint and moments of genuine inspiration and gorgeous expression. The Raff of the piano pieces is for the most part a contriver of pot boilers, with a mastery of counterpoint and an eye to cheap applause. This concerto, we are told by some learned German, is a masterpiece because—because, forsooth, "in each movement all the subjects are in double counterpoint with one another." This may be so; it does not prevent the work from being intrinsically vulgar.

I know of hardly anything more pathetic in the history of music than the necessity of Raff. Here was a man of fine thought, of acknowledged skill, of pure, romantic spirit, obliged to write for publishers and public that he might eat, clothe himself and have a place to sleep in.

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The pity of it that such a man should write such a concerto, with its boarding school prettiness and its circus finale.

Mr. Faelten's performance of it was no doubt as good as it deserved. He was conscientious and careful and always respectable. There was never any exhibition of the overwhelming artistry that sometimes glorifies that which is commonplace and redeems that which is inherently vulgar.

Mozart's symphony in D pleased the Parisians of 1778. But that was over a century ago. In this work there are few traces of the smile of Mozart, the smile that suggests the tear. I doubt if Mr. Paur would play it to-day, or if anybody would listen to it respectfully and patiently, if it did not bear Mozart's name.

Nor is the Beethoven overture a mighty joy. Who cares for Beethoven when he wrote "in the style of Händel"? It is when we listen to his music written in the style of Beethoven that we bow the knee. PHILIP HALE.

### Boston Music Notes.

BOSTON, November 9, 1896.

Mme. Melba's apartments at the Hotel Brunswick were a perfect garden of flowers, some of them the trophies of the opening night at Music Hall, other gifts from friends who know her love for roses. Next Friday evening she will sing in New York with the Boston Symphony Orchestra, for the first time this season. The past month she has sung at eighteen concerts.

Mme. Scalchi will leave for New York immediately after the Saturday afternoon concert, to meet her husband, Signor Lolli, who is to arrive from Italy in a day or two.

Mlle. Bauermeister, owing to engagements with the opera, leaves the Melba Company on Saturday, as she has to be in New York in time to sing at the opening night at the Metropolitan Opera House. Mlle. Bauermeister received so warm a welcome upon her appearance at Music Hall that, as she expressed it, "a big lump came in her throat and was very hard to get rid of." The greatest pleasure of her life is in doing something that gives happiness to others. She takes very few holidays, going from one engagement to another, with but short intervals between. In London her home is near the Crystal Palace, but she is always glad to get back to her "dear America."

Mr. Lloyd d'Aubigne, who by the way is a pupil of Wm. Courtney, of New York, has had such a succession of complimentary notices ever since he has been a member of the Melba Operatic Concert Company that to read them is but to read the changes upon the words "tremendous success," "artistic singing," "strong personality," "fine tenor voice," &c. On Thursday evening at Music Hall he sang under great difficulties, as he had been seriously ill for several days, and it was only by the greatest effort of the will that he was able to make his appearance. In January Mr. d'Aubigne will be heard in New York in opera.

Mr. and Mrs. Warren D. Hobbs announce the marriage of their daughter Henrietta and Homer A. Norris, which took place on Tuesday, November 5. The Rev. Edward Everett Hale was the officiating clergyman.

Miss Edith F. Castle sang two groups of songs in the recital given at the New England Conservatory of Music on Thursday evening. Miss Castle has already booked several engagements for concerts, and will probably be heard outside of Boston before the season is over.

Mr. Harvey Worthington Loomis, a young composer from Brooklyn, entered Dr. Dvorák's composition class in the National Conservatory of Music in 1893 and won a three years' free scholarship with his song *Frulengsnacht*. One of his most important compositions has been a violin sonata in four movements, which has been played by Mr. Franz Kneisel, of Boston, as well by other violinists. Just now he is at work upon a piano concerto commenced under Dvorák. Among his lately finished work are two pantomimes, the books by Edwin Star Belknap, which show a thorough training in the French school of pantomime. Another in-

teresting feature of his work is his melodramatic backgrounds to poems and stories. His songs, of which he has written a large number, are interesting and original. At Miss Caroline Gardner Clarke's reception last week Miss Anna Miller Wood, of London, sang one of his songs, the words of which were composed by Mr. Belknap. Miss Clarke sang two songs from manuscript copies that were most enthusiastically received. This reception, by the way, was rather out of the usual order, only compositions of Mr. Loomis' being given. Mr. Belknap recited one of Longfellow's poems in a most artistic manner, while Mr. Loomis played a "background." Among those present were Miss Marguerite Merrington, of New York; Mr. and Mrs. Benjamin Woolf, Mr. Clayton Johns, Mr. Gaugengigl, Mr. S. B. Whitney, Miss Gertrude Franklin, Mr. and Mrs. Monroe, of Worcester; Mr. and Mrs. Ivan Morawski, Miss Rollwagen, Mr. George Stewart, Miss Rose Stewart, Mr. Arthur Wellington, Mrs. Carrie King Hunt, of Worcester; Mrs. J. Emory Tippet.

Mrs. L. P. Morrill, who has one of the handsomest and largest studios in the "Oxford," already has nearly all her time occupied for the winter. Her receptions will begin in December, when some fine music will be given. These receptions were a feature of last season and it is pleasant to know that they are to be continued this year. Mrs. Morrill's apartments are admirably adapted for entertaining. Miss Edith Cushing, of New York, and Miss Lyle Parker, of Louisville, who are studying with Mrs. Morrill, came to Boston purposely to be under her tuition and care. They have very promising voices and will probably sing at one of the receptions this winter.

The Fiedler Trio is a new musical organization formed this season. Mr. Emanuel Fiedler, violinist, and Mr. Carl Barth, cellist, are both well known members of the Boston Symphony Orchestra. Mr. F. L. Young is the pianist. Several subscription concerts are to be given in the Eastern cities.

Miss Minniebel Smith sang before the St. Cecilia Society on Thursday evening, receiving a fine compliment for her song.

Mrs. E. Humphrey Allen gave a vocal recital at Wellesley College on Monday evening. She is a great favorite with the Wellesley girls and always receives an enthusiastic welcome.

Miss Gertrude Walker has been engaged as soprano soloist of the Boston Favorite Concert Company.

The Recital of Song in the Central Church Wednesday evening was highly successful, the program being an unusually fine one. The choir has such well-known singers that it is only necessary to mention the names of Miss Priscilla White, Miss Bertha Cushing, Mr. Herbert Thayer, and Mr. Arthur Welling, to give a correct idea of the singing.

Miss Eva Mae Clark, who has just taken a studio at 429 Boylston street, has been for the past two years in Paris studying with Juliana and Giraudet. Just at present she is devoting her time to teaching, but later in the season has several engagements for concerts.

The Boston Music Company has just received a lot of manuscript music from Mr. Ethelbert Nevin, who is in Europe. Op. 21, *Maggio in Tuscany* (May in Tuscany); 1. *Arleschino*; 2. *Notturmo* (In Boccaccio's Villa); 3. *Lucciolo* (Firefly); 3. *Misericordia* (On the Lung Urno at Midnight); 5. *Rusignolo* (In My Neighbor's Garden), also *La Sultane* (Petite Scene for piano).

Mr. John H. Manning, assisted by Miss Gertrude Edmands, Mr. Jacques Hoffmann and Mr. Edouard Rose, gave a piano recital in Association Hall Thursday evening. His program was: Trio for piano and strings, op. 23, Christian Sinding; Spirit Song, Haydn; sarabane, Bach; gavot, Bach; Etudes Symphoniques, Schumann; songs, Mrs. H. H. A. Beach; preludes Nos. 3 and 23, and scherzo C sharp minor, Chopin; etude, op. 23, No. 2, Rubinstein. He was listened to with attention and won the esteem of his audience, upon whom he made a highly favorable impression.

Miss Anna Farquhar, who has lately resumed her resi-

dence in Boston after a summer in England, has had the niece of Senator Hearst, of California, who comes with part of the Hearst family from Paris to Boston for this purpose, placed under her vocal instruction.

### Virgil Piano Recital.

ON Thursday evening last in Historical Hall, Brooklyn, the Virgil Piano School gave another of its largely attended concerts with its customary emphatic success. Because of its judicious arrangement, as well as a particularly creditable performance, we append the program in full:

Prelude et Fuga.....	Bach
Berceuse.....	Jensen
Capriccio.....	Mr. Walter S. Edwards.
Romance Etude.....	Scarlatti
First Crossing Exercise, from Virgil Method, 112.....	Mason
Fourth Etude, Op. 187, 144.....	Miss Florence Traub.
Air in C major.....	Köhler
Novallette, B minor.....	Hunten
Lolita, Spanish caprice.....	Miss Paula Schwab.
Barcarolle, F minor.....	Schumann
Caprice.....	Chaminade
Air de Ballet.....	Mr. Claude M. Griffith.
Valse de Concert.....	Rubinstein
La Fileuse.....	Sternberg
Chase of the Butterflies.....	Miss Celia Ehrlich.
Gondoliera.....	Chaminade
Waltz, C sharp minor.....	Wieniawski
Staccato Etude.....	Miss Stella Newmark.
	Stojewski

This number was performed first on the Clavier and then repeated on the piano. Miss Traub had never played this piece on the piano and had never heard it played. She went to the piano with it for the first time before the audience. This showed how well the pupil can learn and memorize pieces at the Clavier without tone.

Chase of the Butterflies..... Wilson G. Smith  
Miss Florence Traub.  
Gondoliera..... Liszt  
Waltz, C sharp minor..... Chopin  
Staccato Etude..... Rubinstein  
Mr. Emanuel Schmauk.

The young pupil of a few seasons, Miss Hyacinth Williams, played with charming grace and spirit and a purely polished and fluent technique the Liszt Gondoliera. She is certainly a talented and ambitious pupil, a valuable testimony to the superior merits of the Virgil school of training, as well as a credit to herself. Rubinstein's staccato etude, the trial of many a virtuoso, was excellently played by Mr. Schmauk; but with such an all round good performance it is hardly fair to make specifications, and exceptions might be made more from a predilection for a composition than for any exhaustive merit in the player.

Miss Ehrlich played extremely well, so did Miss Traub, Miss Schwab, Miss Newmark and Mr. Griffith all in their respective grades. It was a particularly good concert and attracted great attention and interest. As an exposition of results from the method it admitted no denial. The entire performance was rarely good and sent home a large audience in a condition of artistic enthusiasm.

**Munich.**—The next novelty here is Guntram, by Richard Strauss, in which Mikorey has the rôle of *Guntram* and the wife of the composer the chief female part. Rehearsals of Cyrill Kistler's *Kunihild* have begun.

**Mainz.**—The opera *Frauenlob*, music by R. Becker, which was so successful at Berlin and Dresden, will be given at Mainz November 17.

**A New Concert Hall.**—The new concert hall at Munich, named, after its founder, the Kaim-Saal, was inaugurated by a musical festival of three evenings. At the first Hermann Zumpe, conductor of the new institution, directed Händel's *Messiah*; on the second Felix Mottl conducted fragments from *Parsifal*, and on the third Zumpe conducted Beethoven's Ninth Symphony. The soloists were Frédéric Lamond, pianist; A. Krasselt, violinist; R. Kaufmann, tenor (in place of D'Andrade); Franz Ondricek, violinist, and several other artists.

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BROOKLYN, November 11, 1895.

HERE we are again! The season is to open to-night, when the human chrysanthemum will shake his seasonable locks at us over the dash board of his piano, and Mr. Seidl will keep him company upon the dulcimer and sackbut. And to-morrow night the first of the Boston Symphony concerts will be given. Mr. Paur has Melba, Scalchi, D'Aubigné and Campanari with him, but I believe that there will also be a little music. Then a few days later the tameless Bloomfield-Zeissler will enlarge upon us the terrors of Hungary and Ukraine, to be followed by six other eminences, who will happen here on Wednesdays in the Institute course. And I believe the arrangements are making for some opera and a few other matters. Yes, we will be fairly well in competition with Plainfield, N. J., and Harrisburg, Pa., this winter.

You New Yorkers, in your large and superior way, think that we have only hand organs and leedle Cherman bands over here, but you are wrong. We sometimes have monkeys. Occasionally we send to New York for them. And, of course, you do not realize that we have been having more music in our town all summer long than you have. It is a fact. You don't believe me? Then produce your summer concerts. Where were they? I mean real ones. And all the while we who live within twenty minutes' reach of the sounding sea had the sound of an orchestra in our ears whenever we had 45 cents—20 for fare and a quarter for the concert at Brighton. I don't know how a lot of people would live if it were not for Coney Island—or Cooney Island, as I am pained to observe that a majority of your citizens call it. On any night, be it moonlight or storm, you would find a deputation of our Brooklyn talent absorbed in Mr. Seidl and his music. Subsequently you would find the same deputation on the veranda of one of the Sheephead Bay hotels discussing Wagner—the eternal talkable—and pledging enmities and friendships in tankards of cool liquids drawn from sparkling springs—of revenue.

The Seidl Society concerts are establishments, we all hope. Every summer the agonizing question arises, "Are we to have them?" and there is a period of a month when a gloom of doubt seems to hang above our city. But the triumphant announcement is sure to come out that "after negotiations between" &c., Mr. Seidl has kindly consented once more and the concerts will go on. There are a few of us who do not admire the earnest, manly women of the Seidl Society and regard this period of doubt as an essential to support from our music loving, dollar hoarding citizens. The support is promised, and I hear that there was no loss, to speak of, last summer. That is better than it used to be when the concerts were all lost, and not even the Seidl Society itself went to hear the music. On my word, I have attended concerts at the Beach pavilion when there were not ten people in the house. But I must give Mr. Seidl the credit for doing his work as thoroughly and as amiably as if there had been a thousand.

The audiences have certainly been growing, not only in numbers, but in taste and understanding. The artistic quality of the concerts was higher last summer than ever before—or I should have said quality of the selections—for as a matter of fact I used to have doubts if the band itself was quite as near the mark as it had been. Doubtless it was a compromise between the artistically desirable and the commercially possible, and we ought to be grateful that it was so.

Yet, I cannot help wishing that the public would take these concerts a little more seriously and that the Beach Company would build a cheerier pavilion for them and make it a little more noise proof and set it away a few rods from the surf and the railroads. There are things that the boom of the sea lends romance to. Some of the sea music that would have been so suitable, and that Mr. Seidl is so loath to play except in winter halls, would have gained from the diapason of the surf. But Gillet's dainty bits and some of the symphonic scherzi are not improved by the roaring and rushing. Then there are the whistles. It must be a gracious providence that makes these needless and irritating things so often in tune. According to the doctrine of total depravity of the inanimate, the whistles on the trains, the boats and the factories ought always to play in C sharp when the orchestra is blowing in C; but as a fact it is as often happens that the whistle chords. It is a great mercy, since we must have whistles.

And that brings me to a consideration of the time when Mr. Bellamy has his way and we are all looking backward with him on these crude, barbaric times. Then one of the first things to be done for the human race will be to diminish the noise. And what noise is left will be harmonized. It will be as easy to have it chord as to have it give one a stomach ache. These whistles, for example, might as easily be let off in full chords, or if the factories did not keep the same time, let the first whistles be, say, in the chord of C, with a B flat somewhere in the lot, and that will prepare the ear for the second instalment, which will be in F. Is this absurd? I thought so until I had actually heard in an old New England town this year the Sunday bells rung alternately, so as not to clash. There was more Christian consideration in that act than in most of the doctrine that the bells called the people to hear, I'll bet. And I likewise heard of a church committee in another place buying a bell a third above the principal bell in the place. Now they are waiting for another church to buy one keyed a fifth above the first one, and there you have your Sabbath harmony. We have health boards that try to keep bad smells out of town and a police department that is supposed to try to keep bad people out of town, but you can make all the blamed noise you like and nobody seems to think it is any other fellow's business.

Of course you have heard about the merry war between the Seidl people and the Boston Symphony backers. The Seidlites had secured Paderewski, secured him at long range, months ago, and as the time for his appearance drew near they made the most of it, inviting the public to step up and hear the one great and only and unrivaled, assuring said public, also, that this would be positively the only chance to hear him in Brooklyn this winter. This drew out of somebody, somewhere, a broad hint that if people would thoughtfully refrain from going to the Seidl concerts and would attend, instead, on those of the Boston Symphony orchestra, they would have a chance to hear Paderewski under the more advantageous circumstances of recitals.

This of course was based on the belief that there are only a couple of hundred people here who attend concerts, and that they have only \$3 apiece. If they spent the \$3 for the concert to-night they would not have any more two dollars until the fall of 1896, so that it would be useless to bring Paderewski here in recitals. This hint stirred up the Seidlites and they flamed into anger and print, and Mr. Fryer came to their rescue and the business head of the institute said that he was sorry and not responsible, and the matter rests, but there is bad blood between the clans, and Mrs. Langford will not play in Professor Hooper's yard this winter.

The name Hooper recalls the fact that our charming violinist, Nettie B. Hooper, is among those of our local musicians who will give recitals here this season. She has broadened by study since she used to be heard hereabout in minor entertainments, and is one of those none too frequent musicians who bring a well trained intellect and fine sympathies to the support of their art. I think we have all known the "musical jackass" who could play, or perhaps sing like a soulless angel, and who was impossible in company and had never read a book. I am glad to believe that that sort of musician is disappearing. There never was an art that was not the better for brains, even though Got of the Comédie Française says that in his trade intellect is not required, and that one does a little better without it.

There are philistines in all trades and callings, though, and ours are to have recognition to-morrow evening, when the Boston Symphony orchestra will play Arditi's and Donizetti's music. Whether this is done to oblige Melba or the audience remains to be seen. If the audience likes it, and we are all afraid it will, the Boston Symphony orchestra will probably give us Offenbach before the season is over, and we may have Trow him down, McCloskey at the last concert. The Brooklyn Institute, which backs the Boston orchestra this season, is devoted to the advancement of art and science. This week it gives talks on nearly everything. There are seven lectures under its auspices to-day and this evening; three to-morrow, three on Wednesday, ten on Thursday, four on Friday and three on Saturday. In addition to all this it keeps art and architecture classes going and gives a course of dramatic readings. In every one of these themes the lecturers and orators and teachers deal with high facts of science and art. We have talks and discussions about Shakespeare, Goethe, Æschylus, Raphael, the Renaissance, and the like of that. Yet its music admits Donizetti and Arditi! Well, perhaps we should not complain.

The Boston Symphony people have been giving us Wagner, Beethoven, Schubert and Schumann for several years and the houses have been half full. If the people do not want the classics let them have their musical taffy. Some of us are sorry. But it brings the dollars.

**Zurich.**—The new music hall at Zurich, erected at an expense of 2,000,000 frs. was opened October 19 with a three days' festival, at which Beethoven's Ninth Symphony, Brahms's Triumphlied, conducted by the composer, and Bruch's Frithiof were given. Other numbers were by Joachim with his Berlin quartet, the vocalists Emma Hiller, Johanna Nathan, and Von Rooy, the basso from Frankfurt. The main concert hall resembles the Gewandhaus hall at Leipzig and will contain 2,000 hearers, while the smaller room accommodates 500 hearers.

## Paderewski.

WELL, our glorious Paderewski is back again, and, if possible, more glorious than ever! There does not seem much else to say about him, since everything has been said that could be said, and the vocabulary has been exhausted in praise of him.

Certainly it does not seem as if the world would ever again produce so stupendous an artist, and we ought all to be thankful that Paderewski lives in our time and that we have the privilege of hearing him. It is most gratifying to see that in spite of his arduous labors as a traveling pianist Paderewski still finds time to cultivate his gifts as a composer, and that his opening concert introduced him in an important work for orchestra and piano—his Polish Fantasia.

This is a most brilliant and fascinating composition, original and characteristic, and I wish we could have it repeatedly, so that we might become familiar with it, as all of Paderewski's works gain very much with every hearing. If one likes them the first time, one likes them better the second, and still better the third time, and finally they become a part of one's being.

Certain pieces can be played by anybody on any instrument, and they always retain their charm. Such a one is Mendelssohn's Spring Song, for instance, which I have heard under all sorts of circumstances and played in the most atrocious way, and yet I always find myself recognizing it with love and asking myself, "What is that exquisite thing?"

Paderewski's Menuet, which was the first of his compositions that we learned to know and to take into our hearts, is another of those sympathetic things which would never become hackneyed or wearisome, no matter how often we might hear it. His melody in G flat I have found that people first warm to and then "freeze to," wherever I have played it. They always say, "What is that lovely piece you played the last time you were here?" And then I know quite well they mean the melody in G flat. Sometimes I try them on his Nocturne instead, and then they say, with an air of pensive reflection, "That is lovely, too, but we don't mean that; there is another piece." Then I play the melody in G flat and they exclaim delightedly, "That is the right one. Oh, isn't it beautiful! Is it very hard? Do you think we could play it?" &c.

I always tell them it is not very hard and encourage them to get it at once, and tell them they will love it. I am frequently punished some months later by hearing these same people play the melody abominably; but no matter, they have got a great deal of pleasure out of it, nevertheless.

I was once in the same house with a beautiful girl who had a room over mine. She was very much in love, and when she heard me practicing this melody she would call down and ask me to play it a second and even a third time. She was ill for several weeks and could not leave her room, but she would say, "Oh, do play the melody again! I love to hear it; it makes me think of George!" Since that time it is in my mind as Paderewski's George Melody.

Theodore Thomas once said, in speaking of Schumann, that he appealed to him particularly because he was such a "loving composer." I think the same remark might be applied to Paderewski, and it is that atmosphere of tenderness and love which pervades his compositions that makes them so dear to us.

May he write many more of them! AMY FAY.  
38 WEST THIRTY-FIRST STREET, NEW YORK.

**Milan.**—The International Lyric Theatre, of Milan, announces Samara's Taming of the Shrew; Claudia, by Coronaro; Assault on the Mill, by Bruneau; Zanetto, by Mascagni, and Ninon de l'Enclos, by Cippolini.



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IN one of the rooms of the Royal Castle of Berlin is a remarkable instrument named the Belloneon, which was found a few years ago at the Palace of Charlottenburg. This instrument, which reproduces the sounds of a whole trumpet corps of Prussian cavalry, with kettledrum accompaniment, has a history. After the battle of Jena Napoleon marched to Berlin and took up his quarters in Queen Louise's apartments at Charlottenburg. During the night there suddenly burst forth the "cavalry attack." Napoleon started in terror from his sleep, and in fear of a surprise gave the alarm. The attack was again sounded—strangely enough—in the castle. An adjutant who was in the golden gallery at last solved the riddle. In this gallery the Belloneon stood, and a French officer had chanced to touch the knob that set it in motion. When the Emperor William heard this tale of the Belloneon he ordered it to be put in good order and transferred from Charlottenburg to the Castle of Berlin.

### MUSICAL HISTORY.

DR. ARTHUR PRUEFER delivered a lecture in Leipzig in April last, now reprinted in the *Musikalisches Wochenblatt*, on the science of Musical History.

The lecture sets forth in part that of all the sciences created by the specializing tendencies of the day that of musical history has been most neglected. While other branches of musical science, such as theory, down from the Greek period to the present day, have been examined, yet in this the "Age of Music" a clear exposition of the historical foundations of music and its necessary connection with all great artistic phenomena is still to be sought. Yet how can we understand Beethoven without tracing the roots back to the symphonic work of Haydn and Mozart, of Carl Philipp Emanuel Bach and the old instrumentalists of the sixteenth century?

It has been said that the study of scientific musical history is unpopular. Well, all science is unpopular in a certain sense, for science never seeks for a superficial popularity. It has been said that we are too busy with our present music to care for that of the past. But the fire of the present was kindled in the past, and the past, although now and then obscured, still glows. Was it not a glorious day when on March 11, 1829, Felix Mendelssohn produced the *Matthæus Passion* at Berlin? The real effect of Bach's genius began on that day; then it commenced to fructify and inspire. How could we have had the noble polyphony of Wagner's *Meistersinger Vorspiel* if he had not been penetrated with the kindred genius of Bach?

Another remark made about the science of musical history is that one is compelled to approach it philologically. Of course like every science this science must have a method, and in this respect Otto Jahn's work is epoch making, but it did not overcome the great difficulties before the historian of art. "In an incomparably higher degree than speech music lives in the sensible perception of sound." Reading a score is useless; the work, if it belongs to the past, must be made to live again in the sense of hearing, for it must not be forgotten that the further we go back in the past the more uncertain are the traditions and conditions of culture under which a given work was composed; nay, even the very sense of hearing has undergone changes. Such being the case, the philological method is insufficient, and our teachers have in consequence illustrated their lectures by piano performance and instituted the so-called historical concerts.

After lamenting the fact that the history of music does not form part of the general education of the cultured classes, Dr. Pruefer exclaims, "Music as it exists in the works of the great masters of all ages is a revelation of one of the most peculiar branches of human culture, comparable to Christianity alone in its power to conquer and redeem the world," and he quotes Wagner's words, "As Christianity stepped out from the Roman universal civilization, so from the chaos of modern civilization music comes forth."

Music, Pruefer says, has a mission, and if the science of musical history is to further this mission, it is necessary in the first place "to revive in their works the tone masters of the past, hitherto known mostly by name alone, as the predestined representatives of culture-thought expressing itself in music," and in the second place "to amalgamate the historical material with the results and events of kindred studies and auxiliary sciences."

We shall return on some future occasion to Dr.

Pruefer's interesting résumé of what has been done in these directions. Our object to-day is merely to call attention to his lecture.

### A MANGER PLAY.

NEWS comes from Munich that on October 19 the first presentation of a Krippenspiel by Rudolf Heinrich Greinz, music by Max Zenger, took place at the Gaertnerplatz Theatre. The full title of the piece is *A Manger Play of the Glorious Birth of Our Redeemer*, and the author is a born Tyrolean, a country lad from the neighborhood of Innsbruck, and in this work he attempts the daring task of reviving the old mystery stage, with its profound seriousness and its burlesque humor, and replaces it in thoroughly modern form on the modern stage with due regard to the demands of modern audiences in costume, decorations and *mise en scène*.

The Manger play is an old institution in Upper Bavaria and the Tyrol, and this attempt to modernize it succeeded to an extent that surprised the oldest theatregoers. A solemn, reverential feeling pervaded the whole house, and some minutes elapsed after the fall of the curtain before the audience gave expression to its applause. The management had forbidden the performers to respond to recalls, but the grand concluding tableau, the crown of the piece, had to be repeated. Still the public was not satisfied; the author and the composer were repeatedly called to the footlights and warmly applauded. The composer has carried out the intention of the poets with extraordinary delicacy and feeling, and given a brilliant artistic setting to the words. The execution was excellent, and Director Lang won deserved praise for the brilliant ensemble.

### ANDREW CARNEGIE.

BY a man's deeds must he be judged and his niche in men's memories be established. In the musical memory of this country no man stands to-day who has done so much and so well to earn a permanent, honored place as Andrew Carnegie. There are men who have accomplished episodically good and liberal things toward music, and there is one man in particular, Colonel Higginson, of Boston, who has brought into permanent being a magnificent educational and pleasure giving institution in the shape of the Boston Symphony Orchestra, the one effort which stands as a dangerous rival to anything within the power of other men's minds to accomplish. But Andrew Carnegie has stepped beyond the line laid down in Boston. He has not only brought together one great orchestra which will live, but he has raised temples of music where the music and musicians of all countries may find a fitting home, and where the vast musical populace will have ample room to hear and enjoy everything in the way of music—outside of opera—they may desire.

To Andrew Carnegie is due the birth of the New York Symphony Orchestra. He built Carnegie Music Hall at Fifty-seventh street and Seventh avenue, New York, at once the most spacious, luxurious and dignified in aspect of any temple consecrated to music in America. When the hall was finished he put his hand into his purse again and guaranteed an orchestra of eighty men, musicians good and true, to band together and make the new music hall their headquarters, calling themselves the New York Symphony Orchestra, with Walter Damrosch their permanent conductor. The orchestra thus brought into being has yearly increased its artistic reputation, has flourished, and has wisely divided its labors between furnishing to the educated strong musical pabulum at its six regular symphony concerts each season and uplifting popular taste through a repeated series of popular concerts at which the music was not too severely difficult to digest.

The old existent Philharmonic already supplied programs for the educated in six annual concerts. There was ample room for six more of the same character from the New York Symphony Orchestra, which it has provided from the outset. But there was a particular vacuum needing to be filled in giving to the vast musical majority finished performances of a music judiciously graded to popular taste, and this at popular prices. The New York Symphony Orchestra has done this, and its Sunday night popular concerts have accomplished incalculable good in cultivating the popular taste in music, as well as sharpening popular judgment to detect the difference between a good and a bad performance.

The power to do all this was originally conferred by



the gift of Andrew Carnegie. Without him there would be no great temple of music whereof New Yorkers might feel proud; there would be no New York Symphony Orchestra, and no resident staple guide and spur to the development of music; no permanent light in the metropolis of America by which the tremendous majority might work out its way into just musical appreciation and enjoyment.

The immediate benefits from the gift of Andrew Carnegie have been enormous. Those direct musical results which sprang into being at the very first disbursement of his generously bestowed wealth have been larger than most men live to see in return for any philanthropic investment. Mr. Carnegie has watched the Metropolis of his adopted country take seven-league-boot strides forward, until it now occupies a musical position on a par with its commercial one directly through his operation and generosity. But, like all good seeds sown, the harvest is not yet, and the ultimate development of what Mr. Carnegie has done, stretching far into the future and growing always as it lengthens, would now be impossible to estimate. The influence of Andrew Carnegie's philanthropy upon the cause of music in America can be better written down a hundred years hence than it can to-day.

He did not finish in New York. At this very juncture there has been opened in Pittsburgh, Pa., another monument to Carnegie generosity and public artistic improvement, destined likewise to ultimate inestimable benefit. The new Carnegie Library, a magnificent institution of free library and art gallery, contains also a superb temple to music, another music hall companion to the Carnegie Music Hall of New York. Pittsburgh, the great junction between the East and West, a thriving quarter for arts to flourish, has long struggled to hold musical festivals with the orchestras of other cities in rough, unsuitable buildings, where a view to acoustics and comfort of either artists or public was entirely impossible to consider. Now Andrew Carnegie has given it a musical home sufficient to tempt the music makers of all nations to use their talents within it, and large enough and luxurious enough to accommodate all grades of society, and induce them to be present at every function in progress so as to support the cause.

The outcome of this new palace for the hitherto neglected Muse in Pittsburgh is incalculable. The city holds an army of good musicians capable and ready to be pressed into any fruitful cause. For the first time a home for their art has been built for them and smiles invitingly and stimulatingly upon any efforts a compact phalanx should choose to make. Here is ground for a debut, and already the "Pittsburgh Symphony Orchestra" is a thing of project upon which the energies of all the leading musicians of the city are vigorously bent. The conductor, who is capable, is already marked out; the instrumentalists are ready to form a good orchestra, but who have long laid by their solo instruments in forlorn disuse, are getting ready to bring them forth again in presence of a substantial life-like hope, and—the platform for appearance awaits them.

Likewise in the diffusion of taste and the formation of concert going habit, developed by the existence of the new Carnegie Music Hall, will a supporting clientèle await them. Pittsburgh must quickly reach the day when she will give her own festivals with her own symphony orchestra composed of the resident musicians of her own city, a set of men whose enforced musical idleness for many long years has been a cause to deplore.

And when we regard this evolution sure to come, and come rapidly, and search for the primary basis, we find ourselves again face to face with Andrew Carnegie. He has raised the temple, pointed out the way, shown Pittsburgh that she is worthy a music hall greater than that of any other American city except the other Carnegie Music Hall of New York, and now let her musicians fill it. She must prove her inhabitants worthy of their shrine.

New York and Pittsburgh stand direct beneficiaries at the liberal art-influencing hands of Andrew Carnegie. But this is the narrowest view which can be taken of his work. The whole cause of music in America is his debtor. He sowed in fruitful quarters with a wise and lavish hand, and the results have radiated and permeated through the entire scheme of musical progress in the United States, and will continue so to do beyond any boundary which time or prediction may set for them. He laid with his judgment and wealth a musical basis in such a manner

that results have never been stationary. One is the parent of another, and every offshoot has been prolific.

Therefore let us, while he is in the zenith of his power to feel and enjoy and receive, render just musical greeting to Andrew Carnegie. His influence upon musical advancement will not bear to be depreciated. The value of his services demands the grateful acknowledgment of every musician in America alive to the progress of his art, as it does of a huge public to whom the complete benefit of what he has originated must yet be a story of the future.

#### BEN IS BITTER.

THE Boston Herald printed the following editorial November 10:

Certain of the New York music critics continue to express profound sympathy with Boston in the absence of Mr. Arthur Nikisch from his former place as conductor of the Boston Symphony concerts, and seem to pretend to believe that in parting with him Boston has lost a treasure of inestimable value. This is all well enough in its way as an example of the keen interest that these writers take in the musical welfare of this city; but, unfortunately, they do not appear to be able to glorify the conductor who has gone without manifesting a more than ugly spirit toward the infinitely more able conductor who has replaced him. In other words, Mr. Nikisch is taken as a text for depreciating Mr. Paur.

New York critics have always been eccentric in regard to conductors, and do not seem to know exactly what they really want in that regard. After having showered praise of the most fervid quality on Theodore Thomas for years, they suddenly turn upon him and hound him unmercifully. On the advent of Anton Seidl they prostrated themselves adoringly before him and sang the loudest of hosannas whenever he took his baton in hand to impart a lurid Wagnerian color to every other composer; in fact they established a Seidl cult and wildly worshipped their idol for some years. Then, without warning, they began to pull down the altars they had erected to his power and glory, and to throw mud at him, to ridicule him, to scoff at his pretentiousness and to decry him as a false god, a misleader in art and a musical imbecile generally. This state of affairs lasted for some little time, when the current of feeling underwent a change, and Mr. Seidl was lugged from the mound of abuse under which he had been submerged, shaken into shape, brushed off, made fairly presentable and set up again, but on a smaller pedestal and without any of the attributes of his earlier divinity. The reason for these mutations of admiration has never been explained.

Then came Mr. Damrosch, whom the critics would not accept at any price. Season after season they berated him, laughed at him, snarled at him, belittled him, insulted him and displayed a bitter and an implacable resolve to "down him," come what might. He could not thus be "downed," however, but held on his way unmoved of the thunderbolts that the gentlemen of the press hurled at him, and, lo and behold! by-and-by they began to smear him with commendation, to rejoice in him, to pick from his coat lappets such little bits of fluff as may have wafted thither, and to smooth him down generally, until at last they find themselves almost impoverished in terms where-with to sound his praises. The reason for this curious change of heart remains also unexplained. And so it was of Mr. Van der Stucken, and so it has been of every conductor whose misfortune or honor it may have been to come under the pens of these same critics. So it was at the outset even with Mr. Nikisch, in a lesser degree, because, probably, he was only an occasional visitor.

Having rung all the changes possible on their own conductors they now turn their attention to Boston, and reproach her severely for having let Mr. Nikisch go; and they throw in her teeth the fact that Leipzig has secured him for the Gewandhaus concerts. That great light of American musical art, Mr. Reginald de Koven, seizing a few moments from his industrious composition of music by other composers, finds opportunity to say: "After the many detrimental things said in regard to his work the surpassing success which Mr. Nikisch has been meeting with both in Leipzig and Berlin must be gall and wormwood to some critics." Nothing has yet been heard here of this surpassing success; but even if Mr. Nikisch has achieved it in Berlin and Leipzig it proves no more than that there are as great fools in those cities as there are in New York. Mr. De Koven himself has achieved astonishing success, but that is only an indication that some people like the sort of music that he provides. It does not make him a great musician, even in his genre; nor does Mr. Nikisch's success in Berlin and Leipzig make him a great conductor. If these cities like Mr. Nikisch, and he remains no better a conductor than he was when he failed to satisfy Boston and delighted New York, so much the worse. There must be some German critics to whom the triumph of mediocrity is as much gall and wormwood as it can possibly be to Boston critics.

But why this almost paternal solicitude regarding the absence of Mr. Nikisch from Boston? If he is so successful abroad, why not rejoice that he is where he is appreciated, instead of wishing him back again where he is not? It is said that he is very eager to return to this country, which, by the way, is somewhat ungrateful toward those cities that have crowned him with laurel, and that the boom which those New York critics are attempting to make for him is directed toward assisting him in that desire. It is a pity that they do not use their great influence to obtain a foothold for him in New York, where they will be enabled to encourage and to support them to their heart's content. He was weighed in the balance here and found wanting, but he would no doubt do very well in New York, where they are far less particular. However, they do not appear to be so much bent on having him there as they are in having him in Boston, which is, after all, something closely resembling a backhanded compliment, and a rather dubious form of admiration to come from those who are so inconsolable at his absence, and who yearn so movingly for him. Pave the way, gentlemen, for him to take up his abode in

New York, and should you succeed, Boston would hear of it with pleasure and an equanimity that would be impossible in any contemplation of his return hither. In the meanwhile you will of course continue to hammer away at Mr. Paur whenever he visits you with the Boston Symphony Orchestra, just to show how loyal you are to Mr. Nikisch, and how consistent you are in your treatment of conductors generally. Then, too, there is something in emulating the ruffian in *Punch*, who advised hurling half a brick at the new minister, simply because he was not the old one.

Of course little Benny Woolf wrote the above interesting nonsense. Benny has never forgiven Mr. Nikisch because that great conductor failed to appreciate Benny's music, and of course Benny heaves his verbal brickbat at Mr. De Koven because that composer's Robin Hood is successful and the Woolf operettas are not. But let all this pass. THE MUSICAL COURIER is referred to, naturally enough, for THE MUSICAL COURIER said that Mr. Paur is not a great conductor and not a worthy successor to Mr. Nikisch, that Walter Damrosch was sadly in need of experience, and that Mr. Thomas and Mr. Seidl had both deteriorated.

All these criticisms were just and called for. Mr. Damrosch has by sheer force of ability and backbone won a foremost and an enviable position in the musical life of America. He benefited by our criticisms. So did Mr. Thomas, who has been doing superb work in Chicago, and who will revisit New York next spring with a success he never experienced since his palmy days of a decade ago. Mr. Seidl has been criticised in these columns, but he was never pulled off his pedestal, as Woolf says. Mr. Seidl is a strong individuality, a conductor of modern music drama. That is his pedestal and stronghold. Mr. Paur alone has not benefited by THE MUSICAL COURIER criticisms, for the simple reason that he could not. He is Mr. Paur, and will make no progress, being hidebound in his prejudices, and hopelessly dull and philistine.

Naturally such a provincial writer as Woolf—"Has-Been Woolf" they nickname him in Boston town—knows nothing of the contemporaneous currents of the great musical world. How can he? He writes for a distinguished constituency, chiefly composed of shoemakers, in Lynn, Mass.! How could he have heard of Nikisch's success in Leipzig and Berlin? What is Nikisch to Lynn and Ben Woolf? Why, the man never reads the newspapers—no, not even the Boston Herald! In the old Baconian days this admirable newspaper was amiable to a fault in its musical department.

We congratulate the Herald on its Woolf. He of all men will tell the stern truth to his Lynn auditory. He will say that New York is unmusical because it upheld Mr. Nikisch—Nikisch, the man who neglected the genius of Woolf. He will say that a musical journal of New York has the temerity to criticise Emil Paur—Paur, who dotes on Woolf's music. That this musical journal dared to criticise Seidl, Thomas and Damrosch—criticisms that have all born fruit. That this journal dares to even criticise Woolf—Woolf, of Lynn and thereabouts. We congratulate Lynn; we felicitate the Boston Herald.

Yet for all this Nikisch has had big success in Germany, Austria and England. He is a great conductor and Paur is not. Woolf knows this, but he also knows that public sentiment runs very high in Lynn, that Emil Paur is an idol—a leathern conductor indeed to Lynntites. So Woolf pounds away. It hurts no one and gives him pleasure. Yet must we reiterate that phrase which maddens Woolf—lashes Woolf into vertiginous fury. Paur must go, Paur is going.

For the benefit of our Lynn subscribers we beg to say that THE MUSICAL COURIER is referred to by little Benny Woolf in the editorial quoted above, which is clipped from the Herald of Boston.

#### THE PROPOSED THÉÂTRE LYRIQUE, PARIS.

A CORRESPONDENT of the Berlin Courier makes some very interesting remarks on the difference between the operatic conditions of Germany and France as far as they concern the chances of success by young composers. Germany has an enormous number of stages for opera. On any one of these a *première* can be given, without the fate of the work being in any fashion influenced by the place chosen for its first production. Where an opera is given, at Berlin, Hamburg, Dresden, or anywhere, is a matter of supreme indifference, as long as it has talent.

In France the provinces, as far as artistic production is concerned, are dead; they give the capital nothing and take everything from it. Dramatic composers therefore have only the two Paris houses to look to,



Everything which has won or hopes to win fame crowds to that spot of earth that is called Paris. Its production represents that of the whole country; outside its walls there is no art in France.

Under such circumstances it is easy to see how long a French composer of opera must wait before he can hope to have his work performed, and it is easy to understand why French composers long to see the creation of a new theatre for the representation of new works. A plan for the erection of such a house has been often discussed, but, as the agitation was chiefly by the younger men in whose faces the doors of the Opéra had been shut, it came to nothing.

Now, however, composers whose fame has spread all over France join in the demand, Reyer, the composer of *Sigurd*, being prominent among them. One of the plans proposed is to found a Théâtre Lyrique subventioned by the municipality of Paris, where works of the old répertoire of the Opéra may be given, but chiefly with a view to produce new works. The friends of the older houses see many difficulties in the way of such an undertaking; they say that the Minister of Fine Arts may oppose it, and that if such a house is successful with its new productions it will be a dangerous rival to the older institutions. Still such a theatre will do nothing to improve the artistic situation of the provinces. Will it help young writers?

One of the plans submitted for this new operatic theatre is supported by M. Morlet, late of the Opéra Comique. He wants to get a lease of the Châtelet Theatre. "The subvention will come, if I deserve it. I only ask for the theatre." One of the Municipal Council, M. Armand Grebauval, wrote a letter on August 27 to M. Louis Gallet in which he promises to advocate the plan of M. Morlet in opposition of that of M. Deville, who wants the new enterprise to be established at the Théâtre des Nations. Both these plans contemplate the use of the repertoires of the Opéra and Opéra Comique by the new house.

Neither the directors of the present opera house nor the Minister are likely to permit their repertory to be pillaged for the benefit of a rival. It is very fine to say with M. Deville, "We must attract the public through its desire to hear what it loves mixed with what it may, perhaps, love; moreover the comparison would be interesting," but it is not business, and even in Paris business goes for something. To meet objections it is proposed that the repertory of the proposed Théâtre Lyrique be taken from modern works not represented for three years past, the rights of which are possessed by the authors, or from works out of copyright, among which this year will be those of Herold and Boieldieu. Neither of these schemes will give any relief to the young composers whose works cannot obtain a hearing.

**Teresina Tua.**—This old time *Geigenfee*, now the Countess Franchi-Verney, who retired from public life on her marriage, will resume her artistic career. She has signed a contract for a tour through Europe and America, on a guarantee of 350,000 francs. Her first concert was announced for the beginning of this month at St. Petersburg.

**Erdmannsdorfer.**—Prof. Max Erdmannsdorfer on October 31 celebrated his twenty-fifth anniversary as director. He returns to Russia, where he previously conducted the concerts of the Imperial Music Society of Moscow, to assume direction of the Music Society of St. Petersburg, an institution founded by Anton Rubinstein.

**A New Ballet.**—Bronze and Marble is the name of a new ballet arranged by Manzotti, for which Marenco has written the music. The scene is in a museum of art. The statues of Bronze and Marble, living pictures of famous masterpieces, are quickened by the Breath of Life, and take part in the action. There is a love affair of the Galathea order, and another love plot in which the love of an Englishman for a bust forms the humorous element.

**The Tannhauser Jubilee.**—The jubilee of Tannhauser at Dresden was a brilliant success, the performance being really a *Meistervorstellung*. An appropriate prologue was read by Dr. Koppel-Ellfeld. In honor of the day the *Dresdener Rundschau* published a photographic reproduction of the warrant issued in 1849 for Wagner's arrest, which read: "Warrant. The hereinafter more fully described Royal Conductor Richard Wagner has been, on account of active participation in the insurrectionary movements that took place here, summoned to appear for examination, but he did not appear at the time. Therefore all police officials are fully empowered and requested to arrest the said Wagner in case of their meeting him and inform us thereof at once. Dresden, May 16, 1849. City Police Administration Von Oppell. Wagner is thirty-seven to thirty-eight years old, of middle height, has brown hair and wears glasses."



BOTH Nordau and Lombroso have cautioned a worried, wearied world about the evils of mob-madness. When hysteria becomes cosmic then we are retrograding indeed. The worthy apostles of cheap psychology should have been at Carnegie Hall early last week. That something was to happen even the most stupid policeman could have foreseen. The electric lights were ablaze down Seventh avenue the first time in six weeks, and from their lairs, nests and hiding places emerged the Paderewski "fiends"—human beings who have not been seen since the pianist with the Rufus locks sailed for Europe last spring one year. The air was full of mutterings and moanings, and once I saw a meteor fall far in the northern heavens. It was a night of pianistic portent, and the horoscope of the Polish charmer predicted that he would have the success of his life. And he had it.

After Walter Damrosch and the Symphony Orchestra played the Lenore overture, number three, a proud, fat person near me said: "Mr. Damrosch selected that Beethoven overture because the trumpet calls are so like an announcement of Paderewski's appearance."

Then the star appeared. He came on the platform at exactly ten minutes to 9 o'clock, and his hair was shorter. Indeed, he looked very young and strong, yet nervous—that is, Paderewskian nervousness. The kind that makes him play like mad. The huge audience yelled and applauded.

Nothing succeeds like magnetism!

When that somewhat jaded war horse, the Liszt E flat concerto, was begun my blood began to stir. Phew! and likewise Mein Gott! I never listened to such a sensational performance. It was carried through with crashing chords, splintered arpeggios and dazzling scales, and the tempo! Outrageous! The entire work was played in thirteen minutes, and when finished the air was full of red-headed flames, smoke, enthusiasm and exploding gloves. New York, hard-headed, old, cynical New York, forgot its Wall Street and its impending election and let its emotions rip its shirt front. It was impossible to withstand the pressure, so I put in three yells, just for luck.

The event of the evening was the first hearing of Paderewski's Polish fantasy for piano and orchestra, a composition that has commanded warm critical praise abroad. It is a work worthy to be classed as a companion piece to Liszt's Hungarian fantasy, except that it is infinitely more refined, distinguished and poetic. The fantasy is Polish to the core; the themes national, of course. Chopin is suggested, yet each one has a profile and individuality of its own. In G sharp minor—although the tonality is puzzlingly indeterminate—the prelude is bold, strongly marked and exceedingly interesting. A mazurka—simple, yet astoundingly effective—follows this, and then we get a lament-like melody, a Dumka in B, first announced by English horn with viola. It is exceedingly melancholy and lovely. It is full of that fascinating *Zal* which permeates Chopin's music, and it was played in the most musical, melting manner.

Then comes a piquant brilliant finale—a Kracovienne, with tantalizing rhythms and full of ferocious glissandos. Paderewski cut his finger on a vicious glissando and so had to play octave glissandos instead of double thirds—a very subtle change, perhaps, and best appreciated by pianists. By this time the audience was delirious. Men and women, the men were the worst, crowded down the aisles to the front and cheered as if for the next Presidential

candidate or Parkhurst. Then Paderewski came out and played a Liszt Hungarian rhapsody in sixty-nine keys, and, I believe, No. 326. It was full of drunken Magyars and crazy cymbalums and fidgety flutes and things, but it brought on another mob mania and again we hurraed. Once more did the amiable and exhausted artist appear and play—this time a Schumann nocturne in F. He delivered it beautifully, his tone like a velvety bell and full of exquisite sayings. There is but one Paderewski. He is a genius in everything. You may criticise this point, or that his technic has been excelled and that Rubinstein had a bigger tone—but Rubinstein is dead.

I swear to you he was magnificent and reminded me more of a passionate tragedian in a superb rôle rather than a frigid teaser of the ivories.

The mob surged to his dressing room, and fell down and adored, and in the front of Carnegie Hall one strabismic little boy who sold books was so rattled that he whined monotonously in the key of G minor:

"Here you are, the art of Henry T. Finck, by Paderewski. Only 25 cents!"

The Paderewski face is in town. All the girls who attend his piano recitals suffer from it. It is as distinctive as the bicycle face, but is more interesting and poetic. Paddy had not been on the stage ten minutes when the face broke out all around me.

As worn by a young, pretty maiden it is rather effective. In expression it is a cross between a strabismic stare and the anticipatory look one sees on the face of a person about to be seized by a colic. Yet it is spiritual, yearning, and it makes the eyes preternaturally sad.

As donned, however, by fat, middle aged matrons the Paderewski face is as unbecoming as a black dolman in July time. Besides, it is ridicule breeding. I really hope this facial epidemic will not become widespread. Paddymania is a dangerous disease. Once the habit is contracted, good-bye to all expectations of usefulness from the girl. She is doomed for the season, and she will babble of old gold touch and Chopin hair until the household writhes.

I did not have a chance to go back to Mr. Paderewski's dressing room on the first night, but I hear that the scene was a delirious one, and in the centre of all the young lemon haired god calmly stood and examined his finger dripping with blood—he cut it at the keyboard. There is a deal of genuine human nature revealed at these impromptu séances. The curious finds much food for thought. The fact is, Paderewski is an enormously magnetic man—whatever that means. It is a healthy, sane magnetism. He creates an atmosphere of good feeling and sincerity, and whether he is the greatest actor in the world or whether he is profoundly genuine, you leave him with the one abiding impression that you have met a man—a good fellow. Naturally, women are more easily impressed, but I know scores of men, "rounders" about town, who are thus impressed.

"He's a d—d good fellow that piano player, even if his hair is queer," said a professional gambler to me, a man whose emotional resources are as dry as a hickory nut.

So it goes. So don't let us blame the women altogether, for there is no one in town just now, and Ed Sothern's hair begins to pall. The more burning pigments of the Paderewski crop, while not rivaling Maryland Carter's, yet are sufficiently fiery to burn into the hearts of susceptible virgins—and otherwise.

Paderewski said to Walter Damrosch at the conclusion of the concert that he had played his Polish fantasy with Richter and Mottl in Europe, but it was never accompanied with more taste and precision. This must have been very gratifying to the young conductor.

I hear the most astounding things of his principal prima donna, the celebrated Frau Klafsky. Her voice and dramatic fire are said to be amazing. I have been watching the lady and her husband at Luchow's resort on Fourteenth street. She lunches and dines there daily with her husband, a young, burly, blond man named Lohse. It is her third, but then he is powerfully built.

So is the singer. After all, a singer of Wagner music cannot feed on whipped syllabub and wind pudding. Frau Klafsky does not. She is no longer a kitten, and her face is full of character and deter-



mination. She dresses in the graceful German style of, say, 1845, and doesn't seem to worry over it. Her appetite—this is a psychical panorama of her personality that I am unrolling in the true up to date style—is Nibelungen. She eats kartoffel klöße with true virtuosity, and she—well, she is heroic, a Brunhilda from the land of the Magyars, and I am very curious to see her tread the boards of music drama. I didn't measure her ears, so I can't tell whether she is a degenerate, nor can I give you her top head measurements. Her shoes looked normal, and I am sure that her pulse beat is powerful. For the rest, she looks as if she can make things whizz.

Nichts ist Lohse mit Klafsky!

Somebody asked me the other day why a bull of Paul Potter's should be sold at a picture auction, and how it came to pass that Paul Potter, an Englishman, could make a bull.

I fear Mr. Potter, of Holland, is referred to, not our only Tribly Paul.

Oscar Weil's A War-time Wedding, a romantic opera written for the Bostonians, has scored a decided success in San Francisco. I saw the composer—a most skilled musician and pupil of Karl Keinecke—the other morning at the corner of Twenty-third street and Broadway. I asked about his opera, which was first christened "In Mexico."

"They put it on last night," he replied, "and Barnabee and MacDonald wired me that it was to go, but really you can't tell from a first night's audience. I prefer the second, the eighth, or, better still, the hundredth night's verdict." And Mr. Weil calmly steered westward. "A sensible musician," I thought.

That most estimable of music reporters, Mr. H. E. Krehbiel, will lecture this season on various musical subjects. I have just received a circular from Ann Arbor, Mich., which informs me that Krehbiel (big caps and display), "the musical (sic) critic for the New York World (sic-ker), the greatest paper published," will lecture. So highly does his journal think of him that it "sends him to the finest concerts in Europe and America, to write them up" (sic-est). And then follows the cruellest blow of all. "Mr. Krehbiel was born at Ann Arbor some fifty years ago!"

Sue the libelous printer, Brother Krehbiel. Some malicious wretch has not only mistaken your sunny Siegfried locks for the blanched whiskers of senility, but you are not even credited with being a member of the Tribune staff. Sue the wretch, I say!

A retired millionaire actress, desiring to part with some rare and valuable stage trophies of her art, called on May Irwin the other day at the Bijou Theatre. After remarking that foggy weather always told heavily on her throat, the retired actress brought forth from a Mandelbaum-like leather bag a superb necklace. It was composed entirely of emeralds—stage emeralds—the smallest being about the magnitude of a pigeon egg. She fondled them, and so did Massive May. After considerable hesitation

and many longing glances, Miss Irwin put the collier de la reine de l'île de Coney down and said, with a regretful smile that almost made her mouth human:

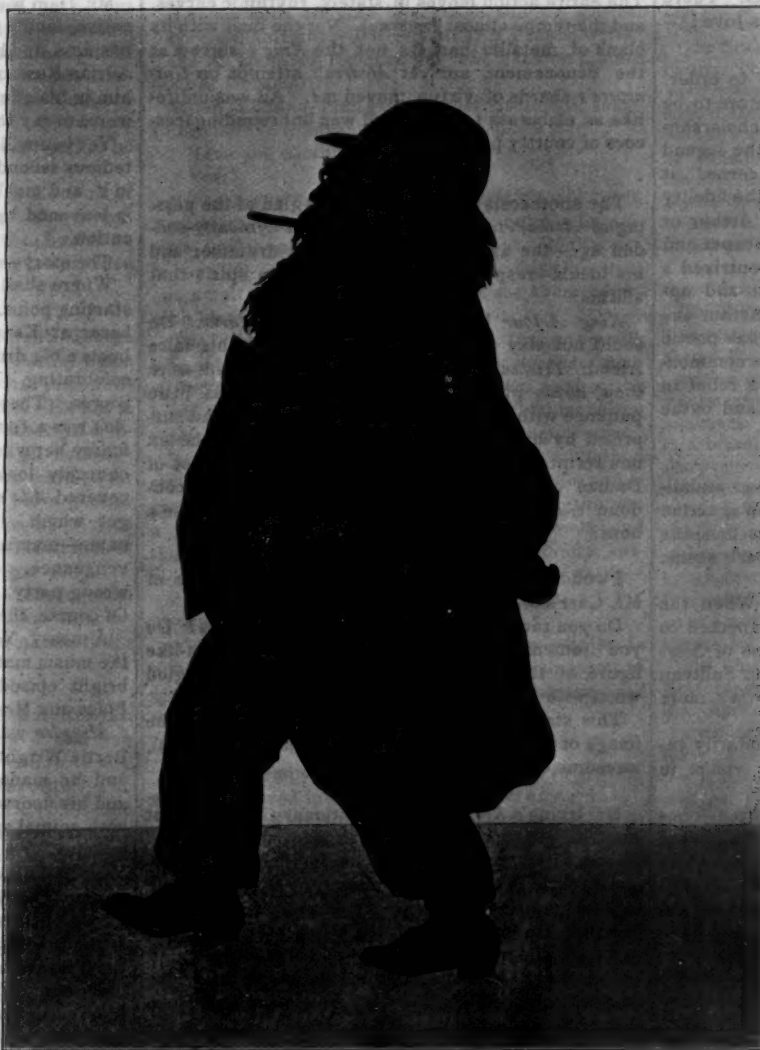
"There is only one thing which prevents me from buying this perfectly splendid necklace."

"Surely not the price, Miss Irwin," said the wealthy actress, anxiously.

"No, not the price. I have it with me," and May glanced coyly at her ankle. "My objection to purchasing the jewels is a more serious one. I wouldn't know what to do with them, for I have no neck."

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I met Ed Hoff, the tenor, late of the Lillian Russell Company. He tells me that he will remain in New York permanently and, while he does not intend



abandoning singing in public, he intends teaching. He looks hale and is in the best of humor with the world and Mr. Schoeffel.

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I hear that a certain comic opera deity is not so fond of bicycling or bicyclers as formerly. What has changed the spirit of her dream? Perhaps only a voice.

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Do you know who it is that thus stalks in silhouette?

He is a German and a composer.

Look at the hair, the whiskers, the cigar and the "pants"!

He is at Ischl and he is the Kant of Music, the profoundest metaphysician in tones since Bach. He is Johannes Brahms, and may his shadow never dwindle, although I do wish that he wore a coat made by John Drew's tailor.

A story of real life that I heard the other night puts to blush all your realism and comic opera situations.

A certain lady novelist, famous for a brief summer's day, had in the long ago a husband. He was a nice man, but he would drink at times, and then he was horrid. Things went from bad to better, for the lady raised money enough to ship her papa on a protracted sea trip. She felt so much relieved after he had vanished that she wrote a lot of stories, all of which brought her money and fame. She blossomed socially, and with her dear mother she attended literary gatherings and the theatres.

One day, about six months after the departure of her husband, her mother sat at home mending things and thinking of the sad day when her graceless son-in-law must, in the nature of things, return for more money. Then the door bell rang. The good matron

arose only to hear an altercation between the housemaid and a fragile looking expressman.

"If you think that I'm goin' to carry that box into the house you're mistaken," he said, and throwing a heavy-looking wooden packing case on the sidewalk he drove away. The mother sent for two coal heavers, and after much grunting and sweating the box, or rather cask, was rolled into the kitchen. A hatchet was procured, and after some vicious pounding the barrel was opened and a lot of bilge water escaped. There was much screaming and complaining, and then curiosity got the better of cleanliness and the cask was tilted over until the water ran out. A dead body remained inside. It was dragged out by the coal heavers, and it lay in the light, a pickled horror. The old lady looked at the face.

"Why, it's only George!" she said, with a sigh of relief, and sent the maid to a musicale where the widow was listening to Chopin and Brahms, and bade her to call at the undertaker's on the way home.

George had died at sea and was expressed home, no side up with care.

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With all due deference to the ravishing quality of the strains made by Magyar bands at many of our restaurants, I sincerely wish that this music at dinner would be abolished or at least modified. Listening and

eating at the same time are out of the question, and with the irritating buzz of conversation about you a dinner under such circumstances becomes positively maddening. If the music was faintly heard, as in some theatrical ballroom scenes, then it would form a pleasing background. But to hear the braying of brass, the clatter of the piano, the scraping of strings after a hard New York day is a torture for many. On soft summer nights music heard from a balcony while you catch the starlight in your clamshells—ah, that is almost poetic! Indoors and at your elbow it is a nuisance.

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The Wizard of the Nile at the Casino is not a masterpiece. Harry Smith has written better books, Victor Herbert better music, but the operetta is a success and is as light and bright as an omelette soufflé, with brandy sauce on the side. Frank Daniels is very funny and in the pyramid scene his work is genuine comedy; not buffoonery. Curiously enough



the nub of the plot is not unlike Sydney Rosenfeld's and Rudolph Aronson's Egyptian opera which failed to score at the Casino several seasons ago. There was the same old drought in Egypt and rain was sadly needed.

Mr. Herbert's music is of a more popular character than Prince Ananias, but it is not so fine. There are lots of lively marches and dance rhythms and bits of orchestral color that are only Herbert's. The absurd King's motif and the crocodile music are very amusing. The introduction in the second act is a very ingenious piece of writing, and Mr. Daniel's song of *The Human Fly* quite witty.

Dorothy Morton is now a prime favorite and the support generally good. Of the future of the work there can be no doubt. It is tagged by all the familiar hallmarks of success.

Nothing short of an earthquake or a ferocious Western tornadic "twister" will prevent the opening of Hammerstein's *Olympia* on the date announced. Maestro Oscar is in the finest fettle, and goes about with his pockets full of greenbacks. But even on long odds he can find no takers for his bets. There is but one *Olympia*, and Hammerstein is its Jove!

Mr. J. Comyns Carr wrote *King Arthur* to order. It is redolent of the lamp, but is not therefore to be reckoned a pot boiler; indeed, no little scholarship has been expended in the reduction of the legend for dramatic purposes. I was less concerned at Abbey's Theatre last Wednesday night in the fidelity to the story of Thomas Malory's *Morte d'Arthur* or Tennyson than in Burne-Jones' subtle landscapes and precious hued raiment. Mr. Carr has contrived a most agreeable play, that limps in action and appeals mainly to the eye. Yet has *King Arthur* one great merit—one commanding charm—it has poetic atmosphere, and I assure you after the commonplace of every night theatrical life it is a relief to leave behind prosaic, cynical Broadway and bathe the senses in Mr. Irving's new play.

More than any stage manager alive he has assimilated the methods of Bayreuth. His is the Wagnerian synthesis—the bold blending of the various arts, the correlation of music, dramatic action, superb scenic display, and chanting elocution.

How Wagnerian is the magic mere! When the second *Excalibur* comes to view I almost expected to hear the *Schwert* motif—the sword theme of *Siegfried* in *Die Walküre*. But we got Sir Arthur Sullivan instead, and his music is as watery as *Merlin's* mere itself.

When *Guinevere* appears one was momentarily reminded of Gretchen am Spinnrade, the vision in *Faust*.

Little wonder Rossetti, Watts and Burne-Jones made Terry a central figure in the now antiquated pre-Raphaelite school of painting. They had in her a face flower-like and touched by the strange glories of stranger yearnings. The loveliness of pose and graceful action, the new note which is now old sweet music to us, Ellen Terry must indeed have been a revelation when she first was found in the sea foam on some melody haunted shore.

Her *Guinevere* is almost as poetic as her *Rosamund*. It strikes a lower, firmer tone in the scale. But she goes not about it in the old winged fashion, and at times I saw too plainly joints in her technical armor. That her love making lacked sincerity I do avow. Her *Lancelot*, her Knight of Steel, gave no answering spark to her passionate flint. The Maying scene was so fresh, so dewy that I thought of Byron's *The Morn Is Up*, the Dewy Morn, in *Childe Harold*.

Yet about the entire play there lingers a bastard perfume. The lyrics do not ring true and there is a suspicious hollowness in all the Graal episodes. Why the Graal? Why this Parsifal touch?

Miss Terry was admirable in her interview with *Elaine*, and had she tried to extract from *Lancelot* some answering throb she would have been better. Somehow I could not believe, with all their hot talk, that this was a guilty couple. Even the discovery in the bower by *Mordred* and his plotting mother did not confirm the sought for suspicion.

To be quite frank, Carr is tepid when he should be lustful. He seems to have fallen under the pallid spell of Burne-Jones, whose etiolated figures never really live or have any being. They are attenuated,

bodiless creatures, faint from joys and sorrows without the ken of normal humanity. Mr. Carr's characters are too drugged for robust action. The dramatic accent is flabby and oft misplaced, the entire coloring dream-like and mystically woven. Mr. Irving probably asked for all this, and the play leaves sweet, slumberous sensations; actualities fade and the unreal rules the imagination.

I know that I am paying a high tribute to the poet-playwright, the poet-painter and the poet-actor in penning the above. It is the impression created, and that prologue, bitten in by the acid figure of *King Arthur*, touched me with dream-tipped pinions.

Even Camelot was dun hued and the glory of the Round Table paled. You must indeed be sober and of a Boeotian turn of mind to escape the pall of heavy sorrow which hangs over the turret of Camelot.

I had expected a Toby Rosenthal tableau and the dead *Elaine* floating barge-ward toward Camelot. But more drastic is the picture and more effective. In all this I thought little of its plasticity, its mobility. The entire action moves in stately, rhythmic curves, and the tempo almost funereal. Not the duel with its clank of metallic harness, not the *King's* sorrow at the dénouement, nor yet *Mordred's* attempt on *Guinevere's* shards of virtue moved me. All was unlife-like as elaborate tapestry—all was but sounding frescoes of courtly pain and passion.

The apotheosis was a relief. I was glad of the passing of *Arthur*, for how can we in this cynically-sodden age—the age of the commercial drummer and his ideals—respect the greatness of the spirit that affirms?

*King Arthur* is first cousin to *King Marke*. He could not slay *Lancelot*, nor could *Marke* his false friend, *Tristan*. Both men were royal, and wore their horns philosophically. The world has little patience with the noble attitude of the husband surprised by his wife's baseness. "Tue la!" is the lex non scripta of the deceived man. *Arthur* was not of Dumas' opinion, and so we sneer politely, and condone *Guinevere's* offense, for was not her spouse a bore?

I wonder why Burne-Jones did not make more of Mr. Carr's *Merlin*?

Do you remember the *Merlin* of Burne-Jones? Do you remember the weirdly impressive Liszt-like figure of the enchanter in that Old World tangled wood with *Vivian* of the woven paces?

This stage *Merlin* might have been made in the image of the painted wizzard, and with what spectral, awesome effect!

Mr. Irving's *King* was an elocutionary improvement upon his *Macbeth*. That he was Mr. Carr's *Arthur* I am prepared to swear; that he fulfilled the Tennysonian ideal is something I cannot say. He gave me not the impression of kingly largeness, of heroic feeling. He was tender. He was poetic. Ah! this actor has the magnetism that kindles you. But, alas, if the mind's eye alone had to be satisfied! Mr. Irving was not outwardly *Arthur*, although that Don Quixoteish figure outlined against sinister skies in the prologue was very impressive. In that scene we realized the kingly statue, and in that scene alone. As a character study his *Arthur* falls below his *Becket*, but of course that is mainly because of the weakness of Mr. Carr's sketch.

The cast was excellent, but certainly not phenomenal. Mr. Webster was a frigid *Sir Lancelot*. He should indeed have joined the Holy Brotherhood. Frank Cooper was a hardy villain, and Maud Milton—an old favorite here—was sonorous as the spirit of the lake. Mary Rorke was a vindictive *Morgan Le Fay*, and Julia Arthur, looking a rare incarnation of the maid of *Judah*—sorrow laden eyes, sensitive mouth, beautiful face—was an ebony tressed *Elaine*. Her pantomime and sympathetic voice were most artistic. Silently, yet surely, this talented girl is absorbing the fine artistic ozone of the Irving company. It will bear fruit, I am sure.

The production, take it all in all, is marvelous and should be seen by every lover of the poetic drama. Those who do not might profitably sit through an evening with these lordly folk who did so sin, sorrow and play.

Sir Arthur Sullivan's music is triturated stuff—

weak, Mendelssohnish and melodically mere sound weaving. Why this composer was selected when England can boast of such men as Hamish McCunn and a few others is surprising. Burne-Jones, however, is the central figure of the group. To him we owe nearly all our pleasure.

We poured out into the large lobby of Palmer's Theatre and chatted, abused and aired our knowledge of the world. Gaiety girls, trim ankles and melody. Strangely enough most of the men who had been in London last summer declared that the company which presented *The Shop Girl* here was better than the original one. And this may be a number two or sixteen company, for all I know.

The new musical farce is by an American, H. J. Dam. For a Yankee he seems to have been uncommonly clever in catching the British atmosphere for his rather silly piece. It bears all the genuine hallmarks of the Gaiety conventional burlesque. It is not as good as *A Gaiety Girl*, which we saw last season at Daly's, but as a music reporter acutely remarked, "It is funnier than *Leonardo*."

Mr. Dam was troubled with reminiscences of his native land. He levies boldly on lots of familiar business, and his collaborating composers, Ivan Caryll, Adrian Ross and Lionel Monckton, aided and abetted him in his efforts by giving us a batch of tunes that were, to say the least, familiar.

Yet you will enjoy *The Shop Girl*, despite its weak, tedious second act, as there are some clever people in it, and much of the heavy dough of English humor is lightened by the lightness and brightness of execution.

The story—ah, a "dynty, dyngerous tale."

Where shall I begin to tell it? The end is a good starting point. The scene is supposed to be a fancy bazar at Kensington. A harlequin—a *Pagliaccio*—beats a big drum derisively and with a big stick. He is celebrating. He was once floor walker at the Royal Stores. There he made up a fat wench—*Ada Smith*. *Ada* was a foundling, and *Mr. Miggles* was about to marry her when the proprietor of the stores, a solemn, churchly looking man, with a lascivious leer, discovered *Ada* as an heiress to £4 or £19,000,000, I forget which. *Hooley*—that is his rather Chicagoan name—marries *Ada*, and *Miggles* weeps and vows vengeance. He gets it, for *Hooley* has married the wrong party, and *Miggles* celebrates on the drum. Of course, the heiress marries the right man.

A meaty, Yorkshire pudding sort of play this, and the music matched it. However, there were lots of bright episodes and some genuine comedy work. Place aux Messieurs!

*Miggles* was played by a versatile little wretch, Bertie Wright by name. Mr. Wright has witty legs, and he made up as a Jap, a heavyweight tragedian, and his floorwalker was the best. His bubbling over with animal spirits and dances in a bubbling staccato manner. He is a funny man, and with Miss Marie Faucett he carried off the lion's share of the honors. Seymour Hicks we all remembered. He has a facile touch, but his methods are by no means individual. I like much better George Grossmith, Jr., a chip of the old sawbuck, whose ugliness was so unique as to lend him especial splendor. He was exquisitely idiotic as a young man about town, and his collar and neckwear will, I know, excite exalted imitation.

Seymour Hick's best bit was with Miss Ethel Sydney, the *Shop Girl*. They "did" a nurse and her "sojer man," and it brought down the house.

W. H. Rawlins was *Hooley*, the Deluded. He made his points, but he was at no pains to conceal the artistic mechanism. Delightfully vulgar was Connie Ediss, the plump, pudding-headed lass who was mistaken for the heiress. She made malapropos speeches and looked nice and jolly.

There were plenty of tall, British ladies on the stage, merrycheeked—professional merriment—and they all wore hideous "buns" on the back of their heads, and dressed in abominable taste. Some were pretty—only a few—but when the display of tights was made in the second act there were many gasps in the house, and one old man near fought off apoplexy. There were long legs galore, and really—but I cannot dilate now. The three prettiest girls were the stage daughters of Lady Appleby—their names I will reveal later. But you must have noticed *Faith*, I hope?

Her Golden Hair Was Hanging Down Her Back is now an unmusical platitude, but *Beautiful Bounti-*



ful Bertie made a hit, sung in a most dental fashion by Mr. Grossmith. There was a song which was a combination steal from Sullivan's Taken from a County Jail and Du Bist Verrueckt Mein Kind of Fatinitza.

There was too much dancing and a serious vocal solo by a weak-kneed soprano. There should be huge cuts made, and please suppress the awful puns!

There can be no doubt about the inferior workmanship of The Shop Girl. The first act was a capital transcription of the atmosphere of a big London store of the Macy, Wanamaker pattern. There was local color in abundance, and the deftest allusions to the size of the establishment made by that prince of shop or floor walkers, Mr. Bertie Wright, who had appealing habit of saying:

"The fifth store beyond, sir; next to the refreshment department."

And how cleverly he suggested to possible customers their varying needs! The man with the shabby headgear who was directed to the hat and cap department, with a hint that the hair regenerating section was in his path; of course he got mad, but a point was scored. Mr. Wright is an alert little comedian, who made up humorously a half dozen times. His Japanese was funny and he wheeled about his compatriot with astonishing velocity. As the Cockney floor walker he was at his best. I don't know how faithful to the original he was, but he contrived to be very amusing.

The fault of the entire production is its lack of musical novelties. We have heard all the songs, save one, in some guise or other, and the Louisiana Lou was simply tiresome. Miss Sydney has no idea of darky dialect.

The second act throughout was indifferent. George Grossmith's song, Beautiful Bountiful Bertie, alone saved it. This young man, one of the few newcomers in the cast, is more than welcome. He has a fund of the same sec humor of his father, and inherits his sire's impertinent face. With all its exaggeration, the part he played had a certain distinction. He was a noodle-headed young thing, yet a gentleman. He wore his clothes well, and his up to date (odious phrase) linen and gloves commended him to the study of the gilded Goo Goos of the parterres.

The women disappointed me. The chorus was relentlessly homely, and with several honorable exceptions the principals of the feminine gender were plain and awkward.

Why, I ask in a sobbing whisper, was that dreadful soprano solo tolerated? Connie Ediss I told you about. She is fat and fulsome and knows how to act. She will, I fancy, become a prime favorite. The three young women, Faith, Hope and Charity, the daughters of Lady Appleby, were comely. One, a blonde, was very pretty, and Faith, Miss May Beaupard, very charming. She is the exact double of David Belasco's second daughter. The resemblance is startling.

Marie Faucett, a dainty little miss, did some graceful dancing, but the skirt dancing was patterned to a degree. We are tired unto death of it all, while the imitation of the Gaiety Girl was disagreeably obvious in that harlequin dance.

Take it all through, The Shop Girl does not compare favorably with its predecessor, and I am assured by many that the production is on a par, if not better, than the London representation. That last act, if it has to be made up of specialties, should at least contain new ones.

The girls in tights looked well, but there it ended. Nothing was said or done of note.

A funny thing happened in this act. Mr. Wright drew his formidable, flashing snickersnee so vehemently that the blade went humming into the house. There was a rustle, and—now don't laugh—the sword struck a man with a bald head. He blushed, and a musician threw it on the stage. "Thank you, so much," said Miggles, and we all laughed.

We noticed with regret the other day, says Philip Hale in the Boston Journal, that a Miss McFadden, while endeavoring to rival Nini Patte-en-l'Air, La Glu, and other versatile and accomplished ladies of Paris in dazzling terpsichorean feats, as the coup du chapeau, the salut militaire and the port d'armes,

injured seriously her hip by a kick that would have won La Goulue glory in her palmiest nights.

It will be remembered that Fate broods over the McFadden family whenever a member attempts to mitigate the asperities of life by light and airy dancing. Folk songs often preserve the record of some personal deed, pathetic or heroic. A notable instance is the ballad account of one of the elder McFaddens. The ballad begins:

Clarence McFadden he wanted to wait,  
But his feet wasn't gaited that way.

But let us hasten to the second verse, which tells of the Professor and McFadden:

He took out McFadden before the whole class,  
And showed him the step once or twice,  
But McFadden's two feet got tied into a knot,  
Sure he thought he was standing on ice.  
At last he broke loose, and struck out with a will,  
Never looking behind or before!  
But his head got so dizzy he fell on his face,  
And chewed all the wax off the floor.

Talk of the symbolists, the instrumentalists, the ecadents! Give us the humble, homely song of the people!

The methods adopted by French singing masters have been amusingly burlesqued by a French writer. Take M. Delsarte, for example, who lives on a sixth floor at Montmartre.

When a young man goes to this professor, something like the following scene takes place:

"Have you courage?"

"Yes."

"I warn you my way is severe. But we will try it. Run down my six flights of stairs as quickly as possible, and then run up again, crying out 'Bonifaccio' in varying tones. Do that for eight days, an hour and a half each day. Then we shall see about beginning lessons."

The famous M. Wartel is less severe, though equally original. He asks a candidate to vocalize with closed mouth, and if a protest be entered against the possibility of such a thing, exclaims: "So much the worse. You must do it, if I am to be your professor."

But a well-known tenor employs a stranger method still. A young lady goes to him, for example, and is met by an order to stretch herself at full length upon a couch. She remonstrates, but finally obeys, and then the master piles upon her a heap of books, surmounting the whole with a glass filled with water.

"Now sing," he commands.

"Sing, sir?" exclaims the victim.

"Yes, my child; in singing you must respire as little as possible. When you sing thus, so as not to spill the water, I will undertake your training—not before."

Vance Thompson is responsible for the following, which appeared in the Commercial Advertiser:

You remember that Mr. Henry Murray is also its author. If you knew Mr. Henry Murray you would know a most delightful person. He is a younger brother of David Christie Murray and a London journalist of distinction. He used to be the dramatic critic of the London edition of the New York Herald—an ill starred daily newspaper, which interested London a half dozen years ago. The editor at that time was the late Louis Jennings, M. P., who is remembered in New York as the editor of the Times in the days of the Tweed Ring exposures. He was an abrupt and coarse grained person, and of him Henry Murray used to tell this story. There was a pallid little music critic on the London Herald, who was subject to epileptic fits. They did not interfere with his business; indeed most music critics have them.

But one day when the pallid little music critic came into the office he found an abrupt note from Jennings, saying: "Your services are no longer required." He was shocked. He called a cab and drove to Editor Jennings' house in Kensington Gardens, W. Now, in addition to being a music critic and an epileptic—as though this were not enough!—he stuttered. So, when he was shown into the library he said to Editor Jennings: "What the d-d-d-dev-ull d-d-do you mean by d-d-discharging me?"

"Go away," said Jennings; "you annoy me."

"An-n-oy you!" screamed the pallid little music critic. "W-w-well, w-what d-d-do you think of t-t-t-this?"

Therewith he threw his hat up to the ceiling and spun round on his heels and had an epileptic fit.

Jennings surrendered; but a few weeks later Mr. Bennett came over from London and killed the paper.

It seemed to be the best way of getting rid of that music critic.

I am told that the music critic in question was Mr. Murray himself. Giving an editor fits must have been rare fun.

### First Paderewski Recital.

THE first Paderewski piano recital was given in Carnegie Hall, New York city, last Saturday afternoon before an enormous and wildly enthusiastic auditory. The vogue of the great pianist, so far from diminishing, is really on the increase, and the scene at the end of the concert almost defies description. Men and women crowded the aisles and insisted on the repeated appearance of the Polish charmer. In addition to the regular program he was compelled—or was amiable enough—to play Liszt's Second Hungarian Rhapsody and Chopin's Valse in C sharp minor.

This was his musical scheme for the afternoon.

Variations (on a theme by Handel).....Brahms  
Sonata, Op. 31, No. 2.....Beethoven  
Sonata, F sharp minor, Op. 11.....Schumann  
Nocturne.....Chopin  
Three Etudes.....Chopin-Liszt  
Two Chants Polonais.....Chopin-Liszt  
Légende, No. 3.....Paderewski  
Etude (on false notes).....Rubinstein  
Valse Caprice.....Rubinstein

The Brahms variations were delivered with amiable virtuosity. The prince of variationists, Brahms, has written no more interesting set than this one. They are more than mere didactic exercises. They are lofty tone poems, the colossal spirit of a colossal musical imagination. As played by Paderewski they were invested with color, grace and fantasy. He has evidently changed his mind about Brahms' popularity as a composer. Brahms need a Paderewski to interpret him, for the conventional Brahms player gives us the master's works as if they were scholastic tone puzzles. Under a sometimes cryptic and forbidding exterior the rarest flowers are hidden in Brahms.

The Tempest sonata was given in a most finished manner. The first movement was read vigorously, and with unabated fire, the last rather too subdued in feeling. It was plaintive, appealing, and not drastic enough. But the slow movement was exquisite in its tonal balance and sane, noble sentiment. The seldom heard Schumann sonata was given in a broad, impassioned manner. The introduction in F sharp minor was a superb specimen of cantabile, and the beauty of feeling and touch in the arietta remarkable.

This sonata, with its fantastic arabesques, its shifting moods, its wide departure from traditional form—the last movement is a mosaic—its bold caprice, its tenderness and imaginative flights, was read in a most illuminative style. It is a masterwork, this F sharp minor sonata, not as popular as Schumann's op. 23, nor as orchestral as the one in F minor—but a work of genius nevertheless.

The Chopin numbers were admirably interpreted. The Nocturne was in the key of B—the one which begins with that climbing, trellis-like, arbutus perfumed arpeggio in C sharp minor. It was delicious in color and sentiment. Of the studies Paderewski gave us the one in A flat, op. 25, the F minor in mixed rhythms and that delightful little etude in F, op. 25, the study in which Chopin's Pegasus prances so firely with tinkling hoofs shod with thin gold. This had to be repeated. It was taken at a dangerously dizzy tempo.

The second Légende is full of charm, a genuine transcription of a mood. The study on false notes—falsely named—by Rubinstein was delivered with great freedom and sonority, and the familiar Valse Caprice, played in furious tempo, was an astounding performance of bravura, the like of which New York has not enjoyed since the days of Rubinstein. There were a few slips, but they were honorable ones; they proved Paderewski a man—not a technical machine. As a pianist he belongs to the impressionistic group; he is all glow, color, feeling, and gains his effects in heavy masses, rather than the scrupulous, wrought-out, linear workmanship of the classical school.

The second recital occurs next Saturday afternoon.

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## Katharine Evans Von Klenmer.

**M**RS. KATHARINE EVANS VON KLENMER, best known to the musical world as Miss Katharine Evans, is well known in New York as one of its most successful and representative vocal teachers. Herself a soprano artist of high capabilities and with an excellent record on the concert stage, both in Europe and America, Miss Evans since her arrival in New York has devoted her special energies to teaching, and is seldom heard sing in public. Her vocal forces, however, are in admirable order, and on the few rare occasions when she does sing she always evokes an enthusiastic welcome by her pure, intelligent methods, and finished and expressive delivery.

Miss Evans is a pupil and an authorized and certificated teacher of the great Mme. Viardot, of Paris. She is a finished exponent of the Garcia method, of which it has so often been said, "It never lost a voice, but it very often found one," and it was as a teacher of this method that she first came to the National Conservatory of Music, where she is now in her fifth year. Desiring to replace a Marchesi teacher by the famous Garcia method the conservatory wrote Viardot-Garcia, in Paris asking her recommendation from among all her American pupils of one as a teacher. The reply came that Miss Katharine Evans was the one particular pupil so qualified, that Viardot could earnestly commend her, and the engagement of Miss Evans with the conservatory was thus immediately formed.

Her reputation has grown with her emphatic success, and by the honest, earnest work which always brings its results Miss Evans has turned out a relay of artistic pupils whose development is ample testimony to her powers. From her private studio, as well as from her conservatory class, numerous pupils have stepped straight into prominent church positions, where the result has always been complete satisfaction with the singer. At least twelve of Miss Evans' pupils now occupy good professional positions as singers, while she is particularly careful and interested in training her pupils to become teachers, where they desire it, and has turned out many successful pupils with this point in view.

Miss Evans began her own studies with the famous Mme. Desirée Artot in Berlin before going to Mme. Viardot in Paris. During the two years passed in Berlin she made her debut at the Singakademie with marked success. Her voice is a dramatic soprano of broad, firm calibre and pure and sympathetic quality, but its fullest development was not attained until under Viardot. While especially devoted to oratorio and to German Lieder, Miss Evans controls also a remarkable colorature power. But this is what she claims to be a distinguishing feature of the Garcia method, and of the Garcia method only. By it you can sing anything. The same voice which delivers a broad dramatic aria of large phrase and rigorous demands on sustained power can, by the Garcia method, accomplish flexibly the most brilliant floriture, and will be equally at home in an oratorio recitative or a Proch variation. Upon this Miss Evans dwells with weighty emphasis. She has proved it in her own case, and can at any time produce viva voce exponents of the theory from among her pupils.

Miss Evans' time is now so absorbed by teaching that she has no space or energy left for church or concert work. Aside from her conservatory work she has a large private class, so that Sunday is the one day left upon which she can take needed rest. Conscientious, thorough and energetic is she in her labors, and full of an enthusiasm which never permits her to save herself, and which communicates itself to her pupils, who all have their heart in their work.

As Miss Evans is not a woman of fads and fancies, but a thoroughly grounded teacher of a world renowned vocal method, and a woman of enlightened views on a variety of topics, she is an extremely interesting conversationalist. She holds some pronounced views, which are different to those of the majority of teachers. One of these is that everybody can be made to sing. "Anyone," Miss Evans says, "who can express varied emotions in language can also be taught to express them in song. Singing is simply musical speaking brought about by perseverance and intelligence in the use of the vocal cords according to scientific principles." This encouragement, held out to a great many

hopeless ones, has already borne good fruit. "If," Miss Evans says, "the ear be good there is every hope of making a singer, even where there appears not a note in the throat, not a great voice naturally, but an agreeable voice, and I have already accomplished it."

Interested as Miss Evans is in the perfect development of the Garcia method she will always prefer a pupil of modest attainments who awaits the completion of study to a pupil of brilliant voice and style who only goes through matters part of the way. "Because," says Miss Evans, "even though the first one may not be showy or with any striking vocal gift she will be certain to sing well, she will use intelligently any voice she has, where the other, richly endowed by nature, will not know how to use her resources properly and will be no credit to herself or anybody else." For this reason Miss Evans is careful against filling her studio with the butterflies who flit hither and thither, no matter how valuable may be the voice they possess, but has always instead a body of intelligent singers, be their voices great or small, whose excellent use of their natural gifts is a true pleasure to hear.

The Viardot Cercle organized by Miss Evans is composed of twelve accomplished girl pupils who sing quartets in a very finished manner. The idea is a pretty one. Twelve true exponents of the Garcia method in a circle baptized after the famous Viardot, herself a Garcia and one of the greatest teachers living of her school.

Miss Evans by travel and correspondence manages always to keep in live touch with the newest European de-



KATHARINE EVANS VON KLENMER.

velopments. She receives the most recent impressions and everything of musical interest is communicated to her on this side with almost the same promptitude and effect as though she were living in Paris. She gets abroad each year and reviews method with Mme. Viardot, and in America keeps up an unremitting correspondence so that no link in the chain may be lost. No new phase is missed by this progressive artist, who has done so much in the past five years in New York toward the development of pure artistic singing.

Personally Miss Evans is a young woman, tall and prepossessing in appearance, with a manner whole-souled, frank and exceedingly genial and refined. She has an immense circle of social as well as artistic friends, and her charming musicales, which take place throughout the season, are a delightful rendezvous for many prominent figures in the artistic world. Intelligent, vivacious and in all tastes artistic, she is an extremely interesting woman.

**Bust of Calvé.**—A marble bust of Mme. Calvé has been executed for the Queen of England by Countess Hedra Gleichen.

## Musical Clergymen.

**T**HAT the Rev. Dr. Parkhurst is a reformer is known to all, but that he is also a performer, musically speaking, is known to few. Yet such is the fact. Long years ago the Doctor was a pianist of no mean repute. Indeed, his ability was such that he gained for himself money as well as fame by the exercise of his talents in that direction.

The Doctor's father was a musician, and the son showed fondness for music at an early age. The talent was carefully developed and cultivated, the beginning being made when he was only six years old. The Doctor told me that when he was a lad it was sometimes necessary for him to walk twelve miles in order to take a lesson, but he did not shirk the hardship. As a result of so much interest and assiduity the Doctor acquired more than ordinary skill, so that his services were often in request and he was given honorariums for his harmonious efforts.

Those who frequent the evening meetings of the Madison Square Presbyterian Church have at times the satisfaction of beholding the energetic divine presiding at the organ, and on such occasions an especial earnestness seems to show in his manipulation of the keys. The family talent for music is instanced by the fact that the brother of Dr. Parkhurst is the organist of the Madison Square Church.

There are any number of other clergymen in the city who are given to musical practices. One of the more conspicuous is Dr. Hastings, the president of the Union Theological Seminary. He, like Dr. Parkhurst, comes of a musical stock. His father was celebrated in his day both for his playing of the piano and for his singing. Especial care was given by his parents to Dr. Hastings' early training, he told me, and his aptitude was such that he made particularly rapid progress in the art. He gave the greater part of his attention to the cultivation of a voice naturally of remarkable compass and sweetness, and his worth was recognized, so that he was the leader of his parish choir while yet hardly more than a boy.

While in college he maintained an active interest in all things musical, and was the leader of the glee club. His love of music has, he declares, remained unchanged, and one manifestation of it is to be found in the attention which he has given to the musical education of his daughters. The elder of them is said to be one of the most accomplished pianists in the city, while the younger is the possessor of a singularly beautiful contralto voice, exquisitely cultivated.

The Rev. Dr. Booth, who is famous as a most dignified presiding officer in the deliberative councils of the Presbyterian Church, is another who is known as a musician, as are Dr. Robinson, Dr. Lorenz, of Christ Church; Dr. Evans, of the West Presbyterian Church; Dr. Kittredge, of the Dutch Church, in Park avenue, and many others. Some knowledge of playing the organ is common among pastors in the Methodist Episcopal Church, but eminent artistic ability is perhaps rare among them. Clergymen in the Protestant Episcopal Church are frequently skilled musicians, and in the General Theological Seminary, in Chelsea square, a course in music is included in the curriculum. The common use of choral services now in that body makes a certain amount of musical training a positive necessity for many priests. In the Roman Catholic Church every priest must be able to sing the mass, and for that reason all of them know more or less about music.—*Herald*.

**Fritz Spahr's Engagements.**—Fritz Spahr is going to play in Leipzig, Naumburg, Weissenfels, Merseburg, Allenstein, Schleiz, Gotha, Markneukirchen and many other cities in Germany. It is surprising how much this young violinist has accomplished in so short a time. He has been in Germany for only one year, and his playing is attracting attention everywhere.

Spahr has not only an enormous technic, but plays everything in a musicianly manner. Mr. Otto Floersheim was right when he wrote: "America will have cause to be proud of Fritz Spahr."

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## The Autoharp.

**ALFRED DOLGE & SON**, the general sales agents for the Autoharp, are out with an attractive pamphlet regarding the Autoharp Studio, 39 East Nineteenth street. This studio has been established for some time, and has become a feature in the history of this popular instrument in New York city. In addition to the literary and social features connected with the pleasant rooms, a full line of Autoharps, cases, strings and all trimmings belonging to the instrument is kept in stock for the convenience of purchasers. The following is clipped from the brochure:

The increasing popularity and great demand for the Autoharp, that have been created by the favorable verdict of all its users, have made it necessary that some place be established where a complete stock of selected instruments might always be found, the entire musical catalogue (now comprising over 600 selections from favorite compositions of the day) be kept on hand, and facilities for instruction and further general development of the musical possibilities of the instrument be afforded. With these purposes in view the Autoharp Studio at No. 39 East Nineteenth street has been established.

To all persons who are interested in the Autoharp we extend a most cordial invitation. You are invited to make use of the pleasant rooms and conveniences of the studio, and an impromptu concert will be given for you at any such time as you may favor us with a call.

The studio will also be able to offer for all social affairs, as well as musical societies, clubs, church entertainments, &c., the services of competent solo performers on the concert Autoharp, including such artists as Mr. Aldis J. Gery, Autoharp soloist with Gilmore's Band; Prof. L. Melcher, teacher at Scharwenka Conservatory; Señor Garcia, the noted Spanish pianist; the Edisons, and others.

The Autoharp is a most beautiful accompaniment for the voice, and the delightful effects that can be achieved by playing it in combination with the organ, piano, violin, violoncello, guitar, mandolin, &c., must be heard to be fully realized. Five of the leading colleges will use the Autoharp in connection with their glee clubs this year, which of itself is the highest praise possible for the instrument in this connection, besides which the Autoharp already has a permanent place in some of the leading bands and orchestras of the country. A feature will be made of arranging special music for duets, trios, quartets, quintets, &c., for any combination of instruments that may be desired. One of the most noted music arrangers of New York will engage in this particular work.

## A Philharmonic Society for Paris.

M. BREITNER, THE FOUNDER.

PARIS OFFICE OF THE MUSICAL COURIER,  
September 4, 1895.

**T**HERE is no Philharmonic Society in Paris. M. Breitner, the pianist, well known throughout Europe and America for his able teaching and concert work, has organized a series of twenty concerts, commencing November 27, to take place in the charming concert hall, Rue de Athènes, which is to Paris what the Madison Square Garden Concert Hall is to New York city.

The programs of these concerts will be composed of the best works, ancient and modern, instrumental and vocal, chamber music and solos, interpreted by the best French talent and eminent foreign artists who come to the city. Conferences on the works performed and their authors, by eminent lecturers, will be a permanent feature of the organization.

Following is a list of the composers whose works will be played:

Bach, Beethoven, Haydn, Mozart, Mendelssohn, Schubert, Schumann, Chopin, and others of the ancients. Of the moderns: Alary, Arensky, Bernard, Boellmann, Borodine, Brahms, Bruneau, Chaminade, Chausson, Chevillard, Coquard, Delaborde, Diemer, Dubois, Dvorák, Fauré, Fibich, Fischhoff, Frank, R. Fuchs, Godard, Goldmark, Gounod, de Grandval, Grieg, Hubay, G. Huc, V. d'Indy, Joncières, Korsakoff, Lalo, Lazari, Le Borne, Lefebvre, Liszt, Luzzatto, Mandl, Maréchal, Martucci, Massenet, Pfeiffer, Popper, Ropartz, Rubinstein, Saint-Saëns, Schütt, Sgambati, Sinding, Smetana, R. Strauss, Svendsen, A. Thomas, Tchaikowsky, Vidal, Widor, &c.

The prices are placed at the very limit of possibility in order to make the enterprise of value to all lovers of music. To give Americans an idea of what this limit may be in Paris it may not be amiss to give them.

Regular subscription: Ten concerts, one person, 40 frs.;

two persons, 60 frs. Founders' subscription: Ten concerts, four persons, 100 frs. Single tickets, 4 to 8 frs.

To those who know M. Breitner's broad and liberal artistic spirit and his immense value as a musical savant, this enterprise, founded from his own personal pocketbook, is no surprise. Paris, of course, which loves music and needs a Philharmonic society, goes into the matter with grateful enthusiasm, and the American colony, which is especially allied to the maestro, has shown a spirit of progress and appreciation that is flattering to its artistic sense as well as to the founder.

I should feel very proud if a few American music lovers would, in the interest of Franco-American musical progress, unite with the founders on this side. The sum demanded is so small, the cause is so big, the expense and need of support at the outset so imperative, that I am sure this delicate token of mutual art love will be appreciated by all Paris artists. As the names of the founders will be inscribed on the back of each program, the good example should be fruitful of the best consequences.

FANNIE EDGAR THOMAS.

## Ellen Beach Yaw.

**T**HE unexceptionably high tone of the critiques bestowed on Miss Yaw, the widest ranged soprano in the world, is something which seldom falls to the lot of any prima donna. The fact that Miss Yaw has sung her-



ELLEN BEACH YAW.

self so completely into the hearts of so many Americans is indication of the quality of her art. Aside from her art there seems to be an indefinable charm about Miss Yaw which is repeatedly characterized as peculiarly her own.

Her personality is far removed from the usual. It is unique, quaint and very magnetic.

Miss Yaw returns from London, England, in January to sing in the larger cities of America. The fact that her tour is limited to forty concerts has created quite a speculative anxiety among enterprising managers, who are desirous of testing Miss Yaw's drawing qualities again. That Yaw is an attraction which has come to stay in the concert field is evidenced by the numerous return concerts which were booked last season.

Mr. Victor Thrane, Yaw's impresario, in a recent interview, said: "The incentive which attracted the majority of the people who made up the immense audiences that

greeted Yaw's first appearances last season was purely curiosity to listen to the highest voice in the world. The great outpouring of enthusiasts who greeted Yaw at her second appearances were not prejudiced curiosity seekers, but admirers of Yaw's merit as an artist, of her unique performances, possible only with a range of voice which is so extraordinary as to give her pre-eminence."

## The Monument to the Poet Heinrich Heine.

**T**HE ladies of the large German vocal societies, such as the Liederkrantz, Arion, &c., have arranged a fair for the purpose of raising money to complete the fund necessary for placing the monument of Heinrich Heine in Central Park.

The fair will be held at Terrace Garden, and will open next Saturday, November 10. The sum of about \$30,000 will be required, of which about \$10,000 has already been subscribed and paid in by a number of wealthy German American citizens, such as William Steinway, Oswald Ottendorfer, George Ehret, &c., in sums of \$500 each.

A Heine Fair Gazette will be published daily during the continuance of the bazaar, to which Mr. William Steinway has contributed the following most interesting essay:

THE GERMAN POET HEINRICH HEINE AND MUSIC AND SONG.

"Es liegt Musik darin" (There is music in every line) is purely a German phrase. It has been used hardly less often than it has been abused, but notwithstanding the expression is full of deep significance. For of all arts is not music the most difficult to describe in words? You can feel and appreciate its beauties, you can even paraphrase these beauties, but explain them in language you cannot.

Of course, theorists have endeavored to prove why certain things in music are beautiful and why others are not: that famous authority on acoustics, Hermann von Helmholtz, has gone so far even as to argue why Mozart's Ave verum corpus impresses all as such a beautiful composition. He gravely tells us that the reason of this perfection is no other than Mozart's strict observance of the laws of tone vibration. But what does all this explain, and are we the more enlightened for these scientific researches? Mozart knew no more of the existence of these acoustic laws than the millions who have been moved and transported by his Ave verum corpus.

It would be equally futile to try and explain why the poetry of Heinrich Heine is permeated with music. "There's music in it," says the voice of the people, trying in this ingenuous manner to explain what is simply inexplicable. For only music is more eloquent than words can ever be. If a master of style, such as Heinrich Heine certainly was, cannot express in words all that he feels, and if the reader perceives between the words and the lines much which the author left to the imagination, then a strong affinity between poetry and music is invariably the result.

This instinctive longing on the part of the lyric poet is shared by no one so quickly, so completely, as by the true composer. And how eagerly they drank in the songs of Heinrich Heine; how they vied with one another to clothe the beautiful words in the most beautiful melodies. Not all could succeed, of course, where so many tried. To reproduce in tones the glory of Heine's poems was reserved for the greatest, the most sympathetic musical natures. Franz Schubert, Robert Schumann, Franz Liszt, Anton Rubinstein and Carl Loewe contrived, however, to establish so close a bond between Heine's word melodies and their own tone melodies that at the present day we can no longer separate the poems from the melodies, the melodies from the poems. You have but to think of Das Meer (the sea), for instance, to note the truth of this observation.

The inspiration which Heine has furnished to the lyric composer is prodigious, indeed beyond all calculation. The novelty and rare beauty of his ideas and the originality of his style convinced the sensitive musician that a new and characteristic form of musical expression must be found. Hence a vast number of the most lovely creations in musical literature are directly traceable to the influence of Heinrich Heine.

And in some of Heine's poems, particularly in the simplest ones, there is so much of this music poetry that the addition of tones, to some extent, only weakens the inherent musical effect. It is in such verses that lyric poetry achieves her greatest triumphs. Who, for instance, does not imagine that he can distinctly hear the melody that lies hidden in that delicious poem, Du bist wie Eine Blume (Thou Art Like a Lovely Flower). Our very soul thrills, but it is not strange that among the vast array of composers who have availed themselves of this gem of German literature, not even the high priests of music such as Robert Schumann, Franz Liszt and Anton Rubinstein have



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succeeded in completely reproducing the exquisite charm of Heinrich Heine's poetry.

For it has been said of Heine's poems, and by no less an authority than George Eliot, that they are so emphatically "songs" that in reading them we feel as if each must have a twin melody born in the same moment and by the same inspiration.

Like Mozart, who without the least knowledge of acoustic laws contrived, nevertheless, to compose the Ave verum corpus, Heinrich Heine knew but little of the technical side of music. But his was a musical genius for all that—a genius, indeed, which has smoothed the way for song and music and its disciples for time and eternity.

WILLIAM STEINWAY.

### The Misses Suto in London.

LONDON, SATURDAY, October 26, 1895.

**T**HE Misses Suto, ensemble pianists, have created a furore here, which commenced with their first recital on Wednesday afternoon in St. James' Hall. The general opinion of these artists can be summed up as follows:

"The Misses Suto are to be thanked for presenting to London audiences a class of music which is seldom heard. The ensemble playing of these ladies is well nigh perfect, while each is individually a finished artist. Two fine toned Steinway grands lent themselves on Wednesday to the production of many charming effects."

Following are clippings from the English newspapers on their performances:

If the remaining two of the three recitals of music for two pianos promised by the Misses Suto approach to anything like same high standard as the first, given on Wednesday afternoon in St. James' Hall, metropolitan amateurs will at least be able to count them among the many concerts to look forward to with real pleasure. When the concert givers made their first appearance in London a few months ago they created something more than a favorable impression, and on their reappearance yesterday this was increased in the highest degree. Clean, crisp touch, immaculate technique, refinement and beauty of expression and phrasing, as well as rare artistic intelligence, are characteristic of each of the sisters; while their absolute accuracy of ensemble in tempo rubato passages is quite remarkable. To one and all of these numbers complete justice was done by the clever pianists, and the whole performance was so captivating as quite to disarm criticism, even if there were room for it.—*The Times*, Friday, London, October 25, 1895.

Their great accomplishments have already been alluded to in these columns, and it is only necessary to state that their playing was once more remarkable for unity, precision, accuracy and feeling.—*Morning Post*, Friday, London, October 25, 1895.

In every way they have maintained the prestige they then won, and they should unquestionably remain attractive features in London musical life. Piano duets on two pianos are common enough, but it is seldom one hears such unity of purpose and spirit as characterize the playing of the Misses Suto. Whether they have risen to this stage of perfection by purely mechanical means, or whether it arises through the affinity of two sympathetic spirits, concerns us not. The result is there, and so is the artistic expression which places the Misses Suto high above the mere level of mechanical perfection. Plenty of appreciation in the way of applause was showered on the charming duettists, and their next two recitals should be largely patronized by all who love artistic work artistically executed.—*The Morning Advertiser*, London, Friday, October 25, 1895.

The art of duet playing (on two pianos) ought not to remain neglected so long as it has such capable and finished exponents as the Misses Suto. They will find imitators wherever they are heard. But they themselves will be hard to match, for it takes years of simultaneous practice and combined study to arrive at the perfect understanding, the absolute unity of idea, and the complete assimilation of styles exhibited by these clever sisters. So similar is their touch, so even and "legato" their phrasing, that in a passage divided between the two pianos it is quite impossible to tell when one leaves off and the other begins. Each sister can take the leading position or play the accompaniment in equally faultless fashion, and each in turn can show an entire subordination of self. Their technique is admirable, enabling them to do justice to compositions of considerable difficulty, and command attention for works the very existence of which is generally ignored. I had never heard the Gavot and Muset of Raff, the Impromptu by Raff, or the clever Fantasia by Max Bruch, but they proved to be charming, apart from the fact that they gave occasion for ensemble playing of the highest order.—*Sunday Times*, London, Sunday, October 27, 1895.

In the presence of a large and sympathetic audience the Misses Suto gave a most successful and artistic piano recital yesterday afternoon, the program being exclusively devoted to compositions written or arranged for two pianos. The two sisters are admirably

equipped in regard of technique, and they show great delicacy of touch, intelligence of phrasing, balance of tone and unanimity of ensemble. Occasionally a little more vigor and abandon might have added to the effectiveness of their interpretations, but their playing left little room for criticism on the score of elegance and precision.—*The Daily Graphic*, London, Friday, October 25, 1895.

We would recommend all who delight in "ensemble" piano playing of the very highest order to attend one of the remaining recitals by the Misses Suto, to be given at the St. James' Hall. Reference has before been made to the marvelous talent displayed by these gifted sisters, who have brought this difficult and much neglected art to such perfection. The repertoire of compositions for two pianos is both choice and extensive, and, quite apart from the splendid fashion in which the works are interpreted by the Misses Suto, the programs are distinguished by the unbacked character of the selections. In every rendering the sisters demonstrated their perfect accord, not only in manipulation of the two instruments, but in artistic temperament. As a specimen of the finest "ensemble" effort we should be inclined to mention the playing of a Reinecke Impromptu, but for combined dash and delicacy would point to the gavotte and musette by Raff.—*The People*, London, October 27, 1895.

We called attention last season to the great merit of these young ladies as ensemble players, pointing out the almost perfect unity to which, by constant practice together, they have attained. Their performances are in this regard a valuable lesson to amateurs, showing what can be done by industrious effort toward the knowledge and enjoyment of a class of works very rarely heard. It is true, of course, that not every household boasts two pianos, but many can do so, and in such cases the example of the Misses Suto may profitably be followed, even when their ability cannot be approached. We need not again discuss the points in which the young ladies excel, and it will suffice to say that in their rendering of the different works remarkable merit was shown.—*The Daily Telegraph*, London, October 24, 1895.

The success of the concert which the Misses Suto gave some months ago has had the pleasant result of bringing them again before a London audience after an unusually short interval. These young ladies have had the energy and originality to strike out a line of their own, and one which seems likely to bring them both favor and profit. Their programs are made up entirely of compositions for two pianos, which they perform with a degree of spirit and expression which is little short of a revelation to those who know the machine-like monotony of most piano duettists. It is not surprising, considering how little this branch of instrumental music is cultivated, that their programs should contain an unusually large proportion of unfamiliar matter. The recital ended with a very brilliant performance of Saint-Saëns' variations on a theme taken from one of Beethoven's sonatas, a work which, whatever one may think of its artistic value, is certainly, as far as sheer cleverness goes, one of the most extraordinary "tours de force" ever written.—*The Globe*, London, Thursday, October 24, 1895.

These admirable pianists succeeded in sustaining interest and approval through a long list of selections from Schumann, Raff, Reinecke, Moscheles, Brahms, Liszt, Saint-Saëns, &c. Among the works which were received with especial favor were Moscheles' Hommage à Händel and Variations by Saint-Saëns.—*The Illustrated Sporting and Dramatic News*, London, October 26, 1895.

It is difficult, if not impossible, to conceive a more delightful ensemble than that attained by the Misses Suto in their recitals of music for two pianos. Their first performance was given last season, when a select audience perceived the artistic merits of the young ladies, and it was not surprising to find St. James' Hall well filled yesterday afternoon. There can be little doubt that the attendance will be even larger at the performances to come, for everything that the Misses Suto did was supremely well done. With closed eyes one could not have safely ventured to distinguish one instrument from the other, so remarkable was the union between the two players in time, technique and expression.—*The Standard*, London, Thursday, October 24, 1895.

At the first of a new series of recitals which they gave at St. James' Hall yesterday they drew quite a considerable audience. Individuality cannot of course enter into a rendering of piano duets, and indeed it is in the admirable manner in which the two sisters play together—the effect being that of one instrument—that the charm of the performance mainly consists. The execution of both is remarkable for high finish and exquisite delicacy. The hours of patient practice which such a performance implies would probably frighten the average English girl.—*The Daily News*, London, Thursday, October 24, 1895.

But spite of all difficulties these young ladies have become known to lovers of piano playing, and last Wednesday afternoon they gave a recital of a most successful kind. St. James' Hall was nearly filled, the audience being also very enthusiastic. The Misses Suto have acquired extraordinary proficiency in duet playing. Their style is so nearly alike that no preference can be given to either. They both have ample facility in execution, and their touch is exquisitely refined and delicate, so that the best possible tone was brought out from the Steinway grand pianos, and the brilliant passages in the various compositions were rendered with a clearness and decision that could hardly be surpassed. The most important was the duet for

two pianos by M. Saint-Saëns, on the chief melody of a sonata by Beethoven. This was performed with the utmost refinement, and the ensemble was perfect. We can hardly praise too highly the admirable playing of the Misses Suto in this work. It was like hearing one instrument, but a piano possessing increased powers of execution and tone. The ladies undoubtedly display rare gifts as executants, and we anticipate that their popularity will increase. The Misses Suto will give further recitals on Wednesday afternoon, November 6 and 20, and those who admire a genuinely artistic performance should hear these clever and cultivated ladies, whose great natural abilities have been so admirably developed by good training combined with unflagging industry.—*The Era*, London, Saturday, October 26, 1895.

These clever sisters have brought to the level of a fine art the perfect union of ideas in touch, phrasing and expression essential for their particular work, and in listening to them it is easy to imagine that one mind, if not one pair of hands, is employed instead of two. Greater smoothness or more delightful delicacy of execution surely could not be attained, and some of the effects produced this afternoon in duets by Schumann, Raff, Bruch and Saint-Saëns justly evoked loud applause from an appreciative audience.—*The Manchester Guardian*, Thursday, October 24, 1895.

But that such four handed performances can be truly artistic was admirably proved by the Misses Suto at their recital yesterday. They play with a unanimity which can but rarely be achieved with thorough comprehension of the music they are interpreting, a most sympathetic tone and excellent technique. The audience was enthusiastic and should be largely reinforced for the next recital, at which a sonata by W. F. Bach is an interesting item. These ladies should be afforded a chance of appearing at the Popular Concerts.—*The Morning Leader*, London, Thursday, October 24, 1895.

The Misses Rose and Otilie Suto have again challenged public opinion, this time at St. James' Hall. These two young artists must be congratulated upon shrewdly resolving on a distinct departure. A gifted artist generally prefers to appear as a soloist, but these young ladies delight to appear governed as by one mind and one sympathetic feeling, and being possessed of equal executive skill the result is a marvelous union of thought, feeling and time.—*The Morning Leader*, London, Friday, October 25, 1895.

### Opera Artists Here.

**T**HE Italians have arrived in New York. On next Monday evening the season will open with the habitual Romeo and Juliet, in which Mme. Frances Saville will make her American debut, with Jean de Reszké as Romeo. It would not be a New York season at this end of the century which Gounod did not open, and of course the regular alternation of Bizet with Gounod, as heretofore, can be predicted. Faust and Carmen, Carmen and Romeo and Juliet, will be the operatic roundelay, with an occasional refrain of the Italian school and German in Italian. But wherefore complain? The public is a stern authority and brooks not any menu for which it has not issued the order. The demand creates the supply in the operatic case. Eheu!

The artists here are Mlle. Emma Calvé, Mme. Lola Beeth, Mme. Frances Saville, Mme. Lillian Nordica, Mme. Mantelli, Mme. Aurelia Kitzer, Miss Clara Hunt, Mlle. Rosa Olitzka, MM. Jean and Edouard de Reszké, M. Victor Maurel, M. Pol Plançon, M. Lubert, M. Maugiere, Signor Ancona, M. Victor Capoul, Signor Castelmarty and Sig. Russitano, with the directors Sig. Beviniani and Sig. Sepilli.

**Mme. Guy d'Hardelot.**—The companion of Mme. Calvé, who came with her from Paris, is Mme. Guy d'Hardelot, well known in that city and London as a song composer of remarkable talent. She is at present at the Plaza Hotel.

**Maud Powell.**—The success of the eminent violinist Maud Powell in her present Western tournee continues from point to point. The Cleveland Leader says:

A young violinist of national fame, Miss Maud Powell, charmed a large audience last evening by her excellent playing when she made her appearance as a member of the Redpath Concert Company, under the auspices of the Temple Society.

Miss Powell masters her tuneful little instrument in an admirable manner. Her technique is perfect, of the highest description, her touch full of life and energy, and she overcomes every difficulty without apparent effort. Her expression is dignified, always adequate to the spirit of the composition, her bowing strong and free from sentimental shaking and affectation. Her charming peculiarities could be learned from the way she played Tivador Natchez's Hungarian Dances. The melancholy introduction, the Csardas, was followed by the Friska, a rippling movement of joyous effervescence. Then followed the variations, where the technical accomplishments of the fair artist shone in all their brilliancy. Miss Powell was well and ably supported by the other members of the company, the pianist Rudolph Von Scarpa, Mrs. Geneva Bishop, soprano, and Mrs. Clara Murray, harpist.

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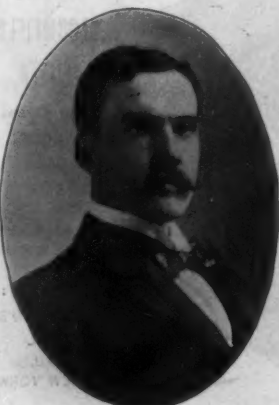
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## NOTICE.

In accordance with the modern practice of condensing the main portion of the advertising in periodicals in the back of the publication, **THE MUSICAL COURIER** has this week grouped a number of pages at the end of this issue, and asks the attention of its readers to the clearness of the typographical display and to the diversified claims that are made by its patrons.

It is gratifying at this time of the year to note the extent of the advertising in an issue like the present one. Regular readers and subscribers will have noticed as the season has advanced how greatly the display advertisements in the music department have increased; and the printing of so many grouped cards, together with the various advertisements distributed throughout the paper, shows plainly how thoroughly it is appreciated as a medium of communication to all who are interested in matters musical, whether professional or trade.

## Belari's Vocal Chit-Chat.

EDUCATION OF THE TENOR VOICE.

No. I.

YOU have observed, perhaps, that each time a new tenor makes his first appearance on the operatic stage the press hastens to announce the news as an amazing event, qualifying as a *rara avis* the neophyte of the art. Without doubt this is due to the belief that the tenor voice is a rare voice, a belief with no foundation in fact, as statistics of voices have never been made. It is only known that climate has an influence on the acuity of the voice, scientific observations having taught us that high voices abound in warm climates and grave voices in cold countries.

But climatic influences are not the only causes that affect the pitch, for it is known that in warm climates, as well as in cold and temperate climates, the five typical voices employed in singing are to be found. Having then no reason to make nature responsible for the penury of good tenor voices, we must seek elsewhere the cause of this penury. According to my opinion the entire responsibility belongs on one side to vocal education, and on the other to the fact that composers do not study or understand the singing voice, and they have for a long time past continued to write for the male tenor voice, and this manner of writing for the voice encumbers the education of the tenor with all the difficulties found in the voices of the two sexes.

By examining the first four pages of that brutal attempt against the human voice known under the title of *Cavalleria Rusticana* convincing proof of this truth will be found. Can the tenor be more unjustly treated than he has been by Mascagni in his universally popular work just cited? If a law is enacted one day to punish vocal offenses, and this law is made by tenors, I am afraid Mascagni will be condemned without appeal.

This would be a pity for the young composer, whose first and grave error might be pardoned should he give us palpable proofs of a true repentance in his future works.

As to that which concerns its education I do not hesitate to affirm that the tenor voice is the one least understood by masters of singing, otherwise the lack of good tenors would not be the great difficulty in forming operatic companies in spite of the obstacles presented by lyric-dramatic compositions, which, after all, are not insurmountable. But if European masters understand the tenor voice but imperfectly and educate it badly, American masters do not

understand it at all and do not educate it. This accounts for the multitude of hybrid voices that belong to neither sex and which torment the tympanum in churches, concerts or on the theatrical stage. And the habit of hearing these neuter tree toad voices, glacial and of throaty quality, is such that the amateurs, musicians and honest vocal demoralizers or vocal abnormalizers composing church committees do not hesitate to qualify as baritone the tenor who sings with the voice of a man. This is the reason baritones are not found who force themselves to sing tenor, while several tenors are found gifted with male voices who pass as baritones.

Pardon Robinson, Geo. W. Ferguson and Francis Fischer Powers, known to all New York, are good examples, for who, little as he may know of the voice, would fail to recognize in the so-called baritones three excellent tenors unfortunately lost to the great art? Yes, lost to the great art, for if true that they delight amateurs in a parlor or concert at the side of a piano, who could possibly hear them on the operatic stage, with all its scenery, and singing the repertory of modern works accompanied by an orchestra of eighty or one hundred executants? However, the transformation that their voices demand is not difficult to accomplish and we hope that one day they will temporarily quit the concert stage to return and delight us with the beautiful tenor voices given them by nature. They will be recompensed for their loss of time as those have been who were warned in time of their error, or rather their teachers' errors, and the more so as the tendency of the new musical school toward the dramatic exacts power and virility in a tenor, from whom they are gradually taking away the rôle of insipid lover and making him enter the category of heroes. In fact, does it not seem a counter-sense to represent *Rhadames*, *Lohengrin*, *Tannhauser*, *Tristan*, *Cid* or *Samson* by a frail and sickly voice?

Perhaps you will ask me how we can give a voice the male and dramatic quality that these personages demand. Can it be done by the means generally known and employed up to the present time? Where is the method which teaches how to educate the voice and develop it as much as the organ will permit without compromising its existence and freshness? Is it by forcing without rule or conscience that one can obtain facility, compass, volume and power, or even by passing years and years vocalizing the lessons of such and such an author, true methods of ruining the voice? No, the method for educating the voice has not yet seen the light. I would say to you that the only way to attain the desired end concerning the suppleness, volume, compass and dramatic power exacted of modern tenors is to place and develop the voice in the natural limit of each one of the three registers of which it is composed. These three registers, or rather the three different mechanisms, one independent of the other, permit perfect development throughout the whole compass of the vocal scale without one part being able to prejudice the other, and when one becomes able to use them the voice gains progressively in vigor and solidity, avoiding the fatigue occasioned by the improper use of the registers.

In speaking this way I do not advise as a simple theorist, but as a studious observer of nature, through proper experience, in view of the results obtained during my long practice of teaching and in conformity with the confidences given me by eminent singers unfortunately no longer on the operatic stage.

The question of registers is the most important one, concerning the education of the voice in general, and particularly that of the tenor, but it is not the most difficult to make plain, I believe. If it has been surrounded by so many mysteries and has been so distorted as to seem an insolvable problem, it is because too much crying has been allowed those who, without knowing or understanding anything, deny the palpable existence of the three different mechanisms that must be employed to run the vocal scale throughout its whole compass, according to all the laws of nature, and of the exigencies of art, the ear and of good taste. All this "confusion, worse confounded," in which the question of registers agitates, arises from the fact that

vocal physiologists have only half understood it and badly explained it, and that singers and masters of singing have not understood it at all. Let us try to make this clear, using practical examples.

Let us examine a few tenors, or, better still, the tenor voices most profitable for our aim, and at the same time teach something new to the tenors who will deign to read these few words that concern them and were written for their benefit by their humble servant,

EMILIO BELARI.

(To be continued.)

## An Impromptu Musicale.

A VERY delightful impromptu musicale was tendered by Mr. Alexander Lambert to M. Marsick at the New York College of Music on Wednesday afternoon the 6th inst. The college hall was thronged with a smart audience, in front of which sat the famous French violinist, enjoying with much gusto, to all appearance, a very good musical program although a very hastily arranged one. There were some violin solos excellently played by Mr. David Mannes, accompanied by Mr. Howard Brockway, the rising young composer and pianist. Miss Jessie Shay, Mr. Lambert's pupil, played the Presto from the Henselt concerto, accompanied on second piano by Mr. Lambert; and Miss Florence Terrel, another gifted pupil, who plays with uncommon intelligence and finish, was heard in some difficult solo work. M. Marsick was exceedingly enthusiastic over the performance of these college graduates, which was indeed remarkably spirited and brilliant.

After much music had been made for him M. Marsick consented himself to make some music for the others and played the second movement of the fourth Vieuxtemps concerto superbly, accompanied by Mr. Lambert. He also sang on his pure Amati the Svendsen Romance and played a couple of encores.

It was a charming afternoon, and evidently gave pleasure to the Parisian violinist as much as to the number of persons invited to meet him.

## Another d'Arona Pupil.

MISS ROSA LEHMAN, one of Newark's rising contraltos, made her début in that city at a grand concert given by the élite for the benefit of the Hebrew Orphan Asylum on the 7th inst.

Miss Lehman has a glorious contralto voice; every tone seems upon a solid foundation and under such complete control that whether her tones are rich in volume or melted into delicious pianissimos they retain a certain velvety quality that is most rare to listen to nowadays. Miss Lehman has been a pupil of Mme. Florensa d'Arona for the last three years, and when she commenced with her had but few notes in her voice. She could not touch a medium or a head tone if her life depended upon it, and her low tones were hard and unmusical, so much so that one or two of Mme. d'Arona's pupils thought that nothing possibly could be done with her voice and watched with great interest.

But Mme. d'Arona kept right on in spite of discouragements, annoyances and setbacks, until an even range of two octaves and three notes was developed into full, ripe tones, and she was pronounced a success before a critical audience in last Thursday's concert.

There is now not the slightest doubt that if Miss Lehman continues as she has begun she will take a place among the foremost artists of the day.

**Sibyl Sanderson.**—The work of Miss Sibyl Sanderson as *Juliette* in *Romeo and Juliette* at the Grand Opéra, Paris, last week, was a signal triumph. M. de Trabadelo, with whom she has been taking vocal lessons daily since her return from America, is receiving congratulations on all sides. Miss Sanderson and her friends are extremely grateful, and the Opéra direction complimented him on the stage.

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## MUSIC IN CLEVELAND.

CLEVELAND, November 10, 1895.

**MR. CHARLES E. CLEMONS**, formerly professor of the organ and counterpoint at the Klindworth-Scharwenka Conservatorium, of Berlin, and now teacher of organ, piano, counterpoint and composition in the Cleveland School of Music, was married October 29 to Mrs. Alice Lepehne (of Berlin, Germany) at the residence of Director Arthur. Messrs. Rogers and Wolfram and Miss Wright represented the musical profession at the nuptials.

Mr. Max Droge, the cellist, has left Cleveland to assume his position in the Seidl Orchestra.

Mr. Chas. Holstein, the violinist, made his debut October 18. He interpreted in a masterly manner Vieuxtemps' Ballade et Polonaise and a Rhapsody by Hubay. He was assisted by the vocalist, Miss Nellie Sabin-Hyde.

Mr. Emil Ring, one of our best and noblest musicians, has returned from his vacation, spent in Germany. His many friends tendered him upon his return a reception.

Miss Maude E. Thayer and Frances Dawley, who studied the past year with Heinrich Barth in Berlin, have returned home. Miss Thayer will instruct piano.

Mr. Frank Bassett, director of the Cleveland Conservatory of Music, has resigned as organist of Plymouth Congregational Church, of Cleveland. He occupied this post for many years.

Miss Josephine Dorland, a pupil of Mr. Alfred Arthur, the vocal teacher of Cleveland, recently gave a vocal recital, during which she interpreted most artistically a cyclis of songs of Schubert.

Mr. Theodore Stearns has taken charge of the musical department of the Cleveland *Amusement Gazette*. Mr. Stearns is a good musician and in every way competent. We learn he will assume an elevated position in treating upon art matters and that the name of the paper will be changed to *Critical Review*.

The pianistic world of our city is anxiously waiting for Bloomfield-Zeissler and Paderewski.

The Cleveland Vocal Society is rehearsing Verdi's Requiem for a concert in December. VON ESCHENBACH.

## SAN FRANCISCO.

SAN FRANCISCO, Cal., November 4, 1895.

**THE** Bostonians are now in their fifth and last week at the Columbia Theatre, where they have had a very successful season. More than half their time has been devoted to Robin Hood, which remarkable work is popular here. The company devoted one week to Victor Herbert's Prince Ananias, which won its way in spite of adverse local criticism.

Last week, after severe and almost heroic rehearsal, A War Time Wedding was given its first performance, and I am glad to say was appreciated. Oscar Weil, its author, is well known here, where he was formerly a resident. Those of us who know him were prepared to expect good things of him. But the excellence of his new music is so great that we were surprised. The libretto, a rather melodramatic one, by Mr. C. T. Dazey, is not worthy of such music. The motive is not unlike that of Cavalleria Rusticana, and some of its scenes of passion rise very nearly to the level of similar ones in Carmen and Cavalleria. A duo between McDonald and Jessie Bartlett Davis is as thrilling as any scene in either of the above works. The rôle for Mrs. Davis is one of the finest she has ever sung, and she filled it to the utmost possible degree of satisfaction. The Bostonians think they have secured a prize.

In these days, when eminence in anything is so elusive, the man who does "get there" is a genius. To write a good opera which will also draw the public is getting more difficult all the time. The scene of this one is in Mexico and not particularly attractive,

as a novelty to Californians. It may be more so elsewhere, which is in its favor. Two or three numbers in it comprise as much merit as serves to furnish forth a whole opera in some other cases. It is evidently the work of a master hand.

Noah Brandt gave the Bostonians a full reading of his opera, Captain Cook, the other day, with a view to their adopting it. It was very well sung. The chorus of women was especially good, while most of the principals equaled professionals. Brandt has a new opera nearly completed, I am told. He is full of industrious zeal.

Hermann Brandt, formerly concertmaster with Thomas, but for the last ten years located here, as a teacher, conductor, &c., has, I regret to say, abandoned us to become concertmaster with Gustave Hinrichs. Our loss is Hinrichs' gain. Both these gentlemen have my highest respect.

You have heard of the sudden death of J. H. Rosewald, which shocked his many friends and prostrated with grief his widow, Mrs. Julia Rosewald. It was very sad. They were devotedly attached and were in the front rank of the profession here as teachers, the latter of singing.

There are several vacancies recently made "at the top." Mr. Fritz Scheel has left us for a larger field. He is one of the most competent conductors we ever had among us, and was very active in his line of orchestral work. He had a very largely attended farewell concert at the Mechanics' Pavilion before he departed.

Mr. Otto Bendix is giving a series of piano recitals of notable importance in Beethoven Hall, both for the great difficulty of the programs and the masterly style in which they are performed. We have seldom heard anything approaching them in either respect.

Giulio Minetti, an excellent violinist, announces a very attractive concert for the 15th, when many novelties will be presented. Sigmund Beel and Mrs. Carmichael-Carr are also continuing their series of Saturday Pops, which have become such a feature of our local musical culture.

Emily Melville, fourteen years ago a favorite comic opera prima donna, has just returned from everywhere, and is to sing Madame Favart at the Tivoli this week. She will be warmly welcomed. H. M. BOSWORTH.

## PROVIDENCE.

PROVIDENCE, R. I., November 9, 1895.

**WEDNESDAY**, October 23, the musical season of 1895-6, was inaugurated hereby the first concert of the Boston Symphony Orchestra. With the exception of the hackneyed Mad Scene from Hamlet, the pièce de résistance of all singers who are unable to sing a simple melody artistically, the program was very good and well played. It consisted of Mendelssohn's A minor symphony, Mad Scene from Hamlet, by Thomas; Flying Dutchman overture, Wagner; Ah Perfido aria, by Beethoven, and Scherzo Capriccioso, by Dvorák.

Herr Paur appeared sleepy and drowsy; even the shrill fifths of the Wagner overture failed to imbue him with enthusiasm. The tempos were slow throughout, and lacked the usual snap, the first movement of the symphony especially sounding very like a dirge.

Mme. Clementine de Vere-Sapio sang splendidly, with a large, beautiful tone, clear technic and plenty of temper and fire. Beethoven's aria was rendered in a very classic manner, and it would have been a treat to listen to something equally grand in place of the aforementioned performance of throat gymnastics.

The season's prospectus of the Boston Symphony Orchestra promises many good and rare things, even a Brahms symphony, so long missed from the programs, and quite a number of novelties.

Aside from these concerts, we are assured a bright season musically. Paderewski, Marsick and Joseffy will appear shortly. The Arion Club is busy rehearsing Saint-Saëns' Samson and Delilah, to be given at their first concert in December.

The entire State seems to be afflicted with the fever of organization; new choruses are springing up everywhere, but, as in numerous previous instances, they will undoubtedly die ignominiously after a short sharp struggle. Our little State can support but one first-class organization, and as the Arion Club amply fills that need, no effort should be made to divide the musical material merely to gratify the ambitions of would be conductors, or the desire of individuals to harvest extra shekels.

A concert of the somewhat passé Remenyi met with doubtful success, partly because of the entire lack of solidity in his play-

ing, and partly on account of the inefficiency of the local manager, who seems to conduct entertainments on the same plan as one would a milk route.

The Rhode Island Musical Association gives its first concert this month—a piano recital by one of our younger musicians, Mr. Metcalf. An effort will be made to have the annual meeting in December successful on a large scale, with guests from Boston and elsewhere, and papers in which the wisdom and knowledge of our local musical fraternity will be aired for the benefit of a patient public.

Herr Hans Schneider will again lecture this season on musical topics, starting with a lecture before the Franklin Society November 13, closely followed by two others before the Art Club, one on Musical Suggestions, the other on Lohengrin.

Mr. Irving P. Irons, who has long been an influence in the musical circle in Newport, will manage a series of chamber concerts in that city. They will be preceded by a lecture on the subjects by Herr Hans Schneider.

During the summer the people were treated to a well managed open air performance of Pinafore under the direction of D. W. Reeves, with a miniature imitation of a man-of-war floating on one of the small ponds down the bay for a stage background.

Another summer musical event was the reproduction at the State Fair of King Cole, composed, arranged and managed by Charles Lovenberg, the clever and popular conductor of Keith's Opera House. S.

## Sixth Popular Concert.

**THE** sixth popular concert took place in Carnegie Hall on last Sunday evening, with Mr. Adolph Neundorff conductor and Mme. Clementine de Vere-Sapio, Miss Jessie Shay and M. Marsick soloists. Mr. David Mannes in the Händel largo was also a soloist, playing the violin obligato with remarkable breadth and feeling, in fact making quite a hit and being called on to repeat the performance.

The band played in rather ramshackle fashion, and once or twice seemed as though it might go to sleep. Again, however, it warmed up sufficiently and played compactly, as in the Rubinstein Valse Caprice and in the accompaniment to the concerto for Marsick, but generally speaking its work was slipshod and without nuance.

Marsick played the first Vieuxtemps concerto with a fluency and technical brilliancy that were positively marvelous, but the light though penetrant tone of his Amati fiddle was bad for the opening allegro of this concerto, with its rather pompous scope. The cadenza was dazzling, however, delivered with an easy sweep and a marvelously pure intonation, which was a finished exposition of violin playing. He was received with enormous enthusiasm, recalled and encored, and in general made to feel that the New York public is absolutely and enthusiastically satisfied with him as a violin virtuoso.

Miss Jessie Shay was hampered by the orchestral accompaniment in the larghetto and presto of the Henselt concerto, which evidently had not had sufficient rehearsal. But she played it admirably, nevertheless. Her clean, sure technic, her unerring sense of rhythm, and her precise and graceful style, with its touch of finish, were fully in evidence, and the young pianist made an enthusiastic impression which would like to have had its satisfaction in encore, but she refused. The presto was firm, crisp and spirited in an admirable degree.

Mme. Clementine de Vere-Sapio sang the wearisome mad scene from Hamlet as though she felt it wearisome herself, but in a charming French encore the pure, lovely voice was clear, brilliant, and sympathetic, and in Gounod's Ave Maria she sang with a beautiful melodious breadth and feeling.

The audience was large, but the program was unnecessarily long, and the number of encores disastrous. The majority, however, sat to the end. Marsick had the second last number, and he is now a magnet. Ondricek sat in a first tier box facing the stage, and drew in every note that Marsick played with earnest absorption. Marsick never played better.

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# CARNEGIE LIBRARY AND MUSIC HALL, Pittsburgh, Pa.

## HISTORY OF THE GIFT.

BY THE PRESIDENT OF THE BOARD OF TRUSTEES.



One of the Towers.

ON November 25th, 1881, Mr. Andrew Carnegie, in a communication to Hon. Robert W. Lyon, then Mayor of the City of Pittsburgh, offered to donate \$250,000 for a free library, provided the City would agree to appropriate the sum of \$15,000 annually for its maintenance. No action looking to the acceptance of the offer was taken at that time owing to the fact that the City under the then existing law had no power to raise by taxation money for the maintenance of such an institution.

In 1886, however, after it had been ascertained that the proper legislative action could be procured, an ordinance was passed incorporating Mr. Carnegie's letter of 1881, accepting his proposition, and empowering the Mayor of the City and the Presidents of Select and Common Councils to serve *ex-officio* on a Board of Trustees to be named by the donor. It was not until 1887, however, that the enabling act was passed by the Legislature, and Mr. Carnegie was notified that the City was able to perform its part of the contract. This notification brought another letter from Mr. Carnegie, under date of February 6th, 1890, in which he stated that, as the City had greatly increased in size and importance during the past few years, he was convinced that more extensive buildings were needed, combining reference and circulating libraries, accommodations for the exhibition of works of art, and assembly rooms for the various learned societies; and suggesting the erection of branch library buildings. To provide these structures he offered to expend not less than \$1,000,000, and proposed placing their erection and control in the hands of a Board of Trustees of eighteen members, nine to be named by himself and the other nine to comprise the Mayor of the City, the Presidents of Select and Common Council, the President of the Central Board of Education, and a Library Committee of five members of City Councils. The conditions attached to the offer were that the City would bind itself to place in the hands of the Board of Trustees \$40,000 annually for the maintenance of the Library system, and that the non-office-holding members of the Board should have power to fill all vacancies occurring in their own number.

On May 31st, 1890, the ordinance accepting this second proposition was passed. At the first meeting of the Board of Trustees James B. Scott was made President, H. C. Frick Treasurer, and W. N. Frew Secretary. The principal committee appointed was the Building Committee, of which James B. Scott was made Chairman. The serious work of the enterprise was begun at once and a public invitation was extended to all architects to enter a competition to be held in this City, general instructions being given as to size and requirements of the building. In the competition which followed ninety-seven architects from all parts of the United States were represented by one hundred and two sets of plans, which were placed on exhibition in a room in the Ferguson building. A special committee of the Board was appointed

to examine the plans, and, after several weeks' study, a recommendation was made that the plan of Longfellow, Alden & Harlow be adopted. It is needless to say that many beautiful elevations were presented, but the Committee decided at the outset of its labors that a useful interior was more to be desired than a graceful exterior, and recognized the architectural difficulty of combining under one roof four separate buildings, each naturally calling for its own special treatment.

The Board adopted the recommendation of the Committee, and the following months were spent in elaborating and maturing the plans. When it was decided to use stone instead of Florentine brick, as originally contemplated, and as \$300,000 had been set apart for the Branch Libraries, Mr. Carnegie generously added \$100,000 to the \$700,000 already appropriated by the Board for the main structure. In 1891 the City showed its appreciation of the philanthropic act of Mr. Carnegie by passing an ordinance authorizing the Board of Trustees to erect the main structure on part of the nineteen acres of park land then recently acquired from Mrs. Schenley. The foundation of this building was laid in the fall of 1892, and in May, 1893, the contract for the superstructure was awarded to Henry Shenk. Work was started in July, 1893, and continued without interruption until the present date.

In February, 1894, James B. Scott died, and his place as President of the Board and Chairman of the Building Committee was filled by W. N. Frew. Mr. Scott contributed unsparingly of his time and skill to making this building what it is, and, almost unaided, succeeded in removing many serious obstacles to the success of the enterprise.

In 1894 a Committee of the Board of Trustees on Branch Libraries was appointed, having Mr. H. P. Ford as Chairman, with instructions to recommend the number and location of sites for the Branch Library buildings. After much conscientious labor seven locations were selected, three on the South Side, one in Hazelwood, one in Lawrenceville, one in the East End, and one in the old City. Most of these sites have already been purchased.

The several departments of the main Library building are under the management of a corps of gentlemen, each selected because of his peculiar fitness for his position. Mr. Edwin H. Anderson is at the head of the Library proper. Mr. Frederic Archer will control the development of the musical department. Mr. George H. Wilson is manager of the Music Hall and has charge of the press work connected with it. Prof. Gustave Guttenberg collected and arranged the Museum exhibit, and Mr. John W. Beatty gathered the Art collection. Mr. Charles R. Cunningham is Superintendent of the building. Each of the above is held responsible to the Board of Trustees for the proper management of his own department, and has the sole right to employ and discharge his assistants.

Arrangements have been made with the Academy of Science and Art to occupy and control the meeting and lecture rooms in the Science wing, with the understanding that numerous lecture courses shall be free to the public. Similar contracts have been made with the Art Society and the Mozart Club. The School of Design for Women has been given commodious quarters in the basement, and the Art Students' League has found a home on the third floor on the conditions that skilled instructors be secured from the best schools, and that male and female classes be formed which shall be open to any desiring to study art.

WILLIAM N. FREW.

## The Architectural Plan.

BY THE ARCHITECTS.

The Carnegie Library, Pittsburgh, is the general name given to the great building containing under one roof four distinct departments of Learning and Art.

In order to clearly understand a description of this building, the history and construction of which are so well known to Pittsburgh, it is absolutely necessary to begin with the general arrangement and grouping of the plan, as this was the first problem presented to the Architects for solution.

A problem which, in its comprehensive scope, presented architectural difficulties of a most unusual nature and without precedent was the grouping together into a harmonious whole of a Library, a Music Hall, an Art Gallery, and Science Museum, each distinct and complete in itself. Convenience and sav-

ing of space and economy of money and maintenance entered largely into the necessity of this grouping of what ordinarily would have been four distinct buildings.

With a fixed appropriation the generous donor had gathered together in one great comprehensive scheme all the kindred interests of Letters, Music, Art and Science, to be housed in convenient relation one to the other, in order that a busy and growing people might easily avail themselves of the opportunities offered for relaxation and cultivation.

The plan of the building finally adopted, its orientation was determined by the somewhat contracted though picturesque site selected in Schenley Park, near the main entrance on Forbes Street and bordered on the north by Bellefield Avenue. The extreme dimensions of this building are 392 feet by 148 feet. The main axis of the building was first called for and was designed to be parallel to Forbes Street, but on account of the deep and picturesque ravine which encroaches upon the site, the building was finally turned parallel to Bellefield Avenue, and facing the ravine and proposed bridge. This placing demands a careful architectural treatment of terraces, balustrades, and steps necessary to give dignity to the placing and surroundings of so important a public monument.

The Library, which forms the heart of the building, has its greatest length (119 feet) along this axis, and is flanked on either hand by the projecting wings which contain the Science and Art Museums; the unpierced wall of the latter having been utilized as the main wall from which springs the semicircular walls of the Music Hall. The deep projecting wings with the Library front form an open court of great interest for planting and decorative treatment with architectural garden motives.

The style of the building is an adaptation of the early Italian Renaissance, where simplicity of outline and careful study of wall spaces and openings give a dignified and monumental quality to the design without the use of costly architectural motives or a wealth of carved ornamentation.

The general effect and composition of the exterior, while expressing the interior in broad strong masses of light and shade, is held together and quieted by long sweeping horizontal lines of continuous cornices and bands which connect the composition, and serve to harmonize the various distinct parts and their different uses. The vigorous vertical lines of towers and angles enliven the calm effect of the strong preponderating horizontal lines, which are still further emphasized by the simple outline and mass of the tiled roof. This, in color contrast with the unity of the lighter stone work, gives simplicity and elegance to the building. The stone used is the light gray Ohio sandstone, which, in contrast with the soft red tiled surfaces of the roof, has great artistic value against the changing sky and the foliage of the Park.

In general composition the towers have been employed to arrest the flow of the horizontal lines and reconcile the joining of the semicircular and stilted walls of the massive Music Hall with the symmetrical mass of the rest of the building. Their high, graceful shafts like Italian campanilli, rising 162 feet in the air, also serve, with open arched top, decorated frieze and high roof, artistically to arrest the attention and to reconcile the transition at the point where the lighter and more pleasing treatment and lines of the Music Hall and the expanse of the roof join the severer masses of the Library portion. These towers, by adding vigor and light and shade to the design, obviate the threatened overpowering of the whole mass by the width and form of the Music Hall: a form necessitated by the great seating capacity demanded. Moreover, while adding greatly to the effectiveness of the building at a distance these towers furnish much needed space for staircases and ventilation.

The placing of the Music Hall on Forbes street brings the great sweep of its semicircular walls, porte cochere, towers, entrance, vestibule, and domed staircases, all interesting and important motifs, into prominence at the most effective point of the composition. Easy access from the three streets, a matter of utilitarian value, also insures a view of the building from a distance as well as from the vicinity.

The general quiet treatment of the facade is enlivened by the carefully studied grouping of the window openings, the balconies, panels, inscriptions and discs of marble, and by a judicious and reserved use of carving appropriate to the character of the building and the local atmosphere. The arched windows of the principal story are treated in the early Floren-



tine style with shaft and arched tracery in contrast with the smaller square windows of the rusticated walls below. This rusticated story, carried completely around the building, serves to bind the various projections and masses together and to give a sense of unity and breadth.

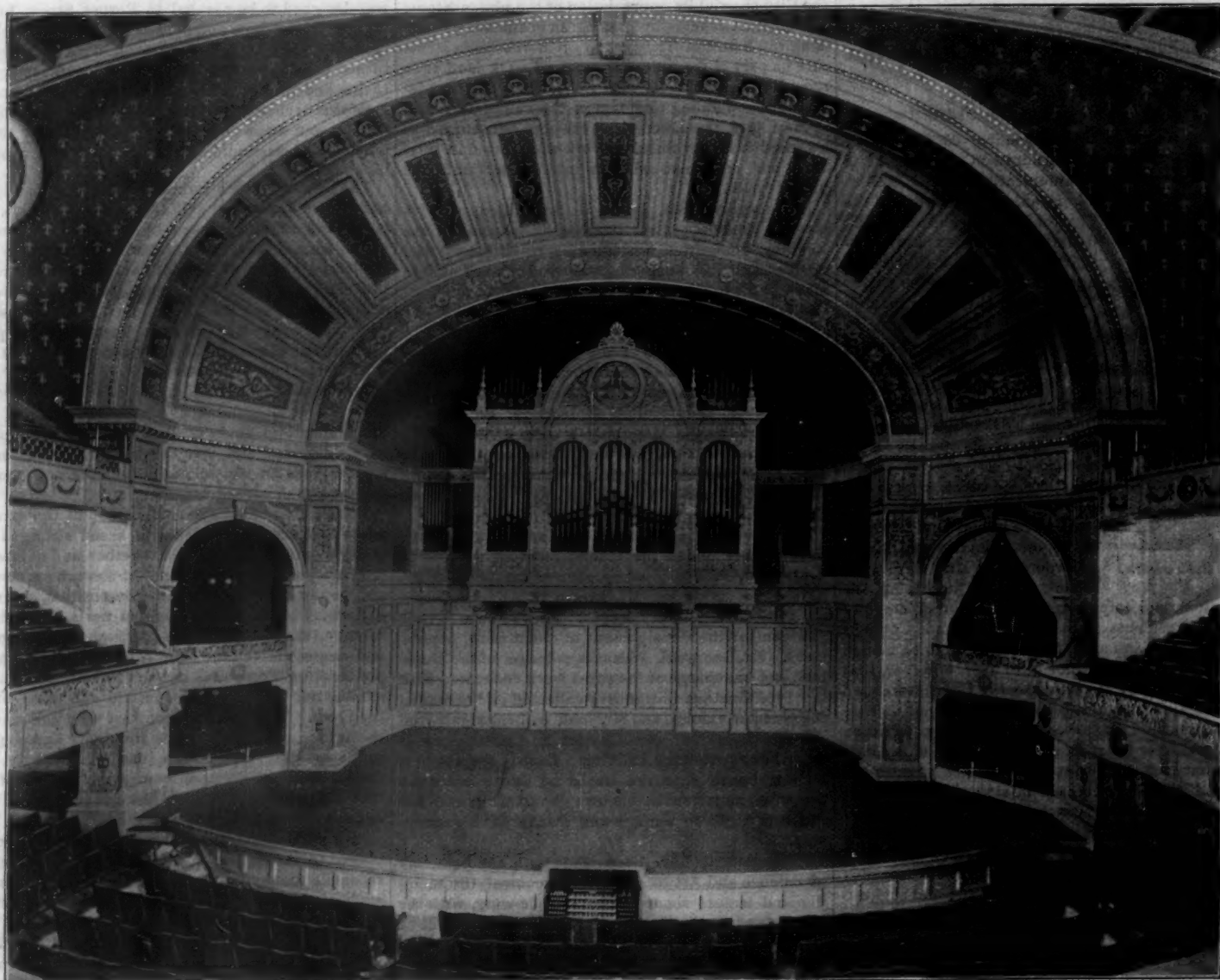
The library proper, practically and ideally the most interesting and important part of the problem, occupies two stories in that portion of the main building recessed between the Art and Science wings, and is in direct communication with them, as well as with the isolated "stack" or book storage rooms. This central position of the Library insures greater quiet and easy access from the various entrances and all other parts of the building, while the reading rooms

ceive statues or groups, and by a triple arched porch with balustrade, carved pilasters and a frieze bearing the inscription "Free to the People." On either side of the Library steps and buttresses and arched doorways, protected by elaborately carved balconies, mark the separate entrances to the Art and Science wings. The Library porch, with three flat ceiling domes and finished in soft gray Knoxville marble and mosaic floor, leads to the grand vaulted vestibule finished in marble panels, pilasters and with a mosaic floor. The broad, graceful, vaulted ceiling is decorated with flowing arabesques, and at either end richly decorated tympani bear tablets with the names of great writers.

This vestibule, fifty-six feet wide, merges into the

in the Art wing next the Library and opposite the Librarian's room is the long cataloguing room. The other working rooms are in the basement.

Between the entrances to the Circulating Library under the continuation of the vaulted and decorated ceiling, and between marble piers and balustrades, steps lead to the marble platform which forms the first landing of the main staircase leading up to the grand Reading Room and Reference Library, which occupies nearly the whole length of the Library building. This staircase, in marble, with niches on either side, opens to view the lofty proportion and dignified treatment of the great Reading Room and ends conveniently near the delivery desk, an arrangement enabling those wishing books to reach the de-



THE PROSCENIUM, CARNEGIE MUSIC HALL, PITTSBURGH, PA.

have the advantage of eastern light and purer outside air.

The "stack," situated directly at the rear, is so placed as to obstruct the least possible light, while its central position is the most convenient for the selection and distribution of books. Its present capacity of 200,000 volumes in six stories, with iron floors, shelves and lifts, can be readily increased without the loss of light or air. Fire doors and its slight connection with the building give protection against fire.

On the frieze above the Main Library entrance is the simple inscription, "Carnegie Library." Along the walls and under the windows tablets bearing the names of the principal writers of the world serve as a useful and instructive form of decoration, placed where all may read. In the same spirit the names of the Masters of Art and Science are carried as a noble decoration around the frieze of the building. Tablets on the attic story also mark the Art and Science wings.

The Library entrance is marked by a broad flight of stone steps, flanked by buttresses, destined to re-

centre or axial corridor, thus giving two easy entrances into the Delivery room of the Circulating Library, which, with periodical and newspaper reading rooms opening through Palladian arches on either hand, occupies the entire length of the Library portion. In addition to the Palladian arches, the long delivery desk built around the piers, the projecting coat room, the architectural treatment of wainscot, pilasters, beams and cornice in ivory white, the monumental red Verona chimney-pieces marking the ends of the vista, and the quiet terrazzo floor, give a dignified and pleasing sense of scale, freedom and usefulness.

The simple color treatment is kept luminous throughout, while interest is added by the introduction of the book marks of American publishers and early Venetian printers as appropriate emblems to emphasize the disks employed.

On either side of the main entrance hall are situated the Trustees' room and the Librarian's office, while in connection with them light iron staircases for students and employes lead to the floors above and the working rooms below. Conveniently placed

livery desk without disturbing the readers who occupy the large quiet spaces on either side of the staircase.

The classical arrangement of the arched windows with pilasters between and an arched wall treatment with cornice carrying the great sweep of the graceful, low lying, coffered ceiling, makes the room the most important and effective, with the possible exception of the Music Hall. The coffered ceiling is pierced to admit light from the large skylight above and from the elaborate system of electric lighting; thus every part of the great Reading room is flooded with light. The broad panels and the divisions of the tympanum under the sweep of the vault at either end suggest special mural painting. This grand hall, with dimensions 91 feet by 44 feet and 30 feet high, gives a sense of lightness, airiness and repose which has been preserved and enhanced by the beautifully refined and artistic color scheme used in connection with the ivory white treatment of the architecture.

The large Reading room opens by three doorways into the Library corridor (119 feet long) which, owing to its length and the proportions of arch, vault and pilasters, with its light and graceful scheme of dec-



oration, is one of the most interesting portions of the building. Busts and statuary will eventually increase the interest of this beautiful vista. This corridor connects the Art Gallery with the Science wing and separates the Reference Library from the special libraries and from the secondary staircases which connect with the floors below.

Two comfortable rooms, one of which opens into the main Picture gallery, the other into the Science wing, lead from this corridor, and are designed for offices for the custodians of these two portions of the building.

Entering the Science wing on the ground floor a capacious double staircase leads to the floors above, while a long corridor with plain arched motives

The Art Galleries, superbly lighted by huge skylights of light iron construction, with handsomely decorated coving and cornice, have been carefully studied as to the hanging and changing of pictures and artificial lighting, the smaller galleries having side light as well as top light for the exhibition of small works and general objets d'art. The total wall space for exhibition is 8,300 feet. The Art Galleries are reached by a broad, branching staircase, starting at right angles to the long arched corridor which runs the entire length of the wing. This corridor is 148 feet in length and has entrances at either end. The treatment of the corridor suggests a decorative scheme with bas-reliefs of the frieze of the Parthenon, and busts and statues between the

which only careful study and the bold use of the tower motifs could successfully solve. This form also, on account of the mean distance from the stage, assures a nearly equal value to all the seats.

The principal entrance to the Music Hall is marked by a high arched porte cochere and a porch in two stories surmounted by domes, all marked by a lighter and more festal feeling of form and detail than the rest of the building. This effect is increased by the tall bronze lamps rising above the balustrade of the porte cochere and by the general arrangement of the lighting.

A large vaulted vestibule leads to the foyer, which merges itself in the semicircular and vaulted corridor which completely encircles the Music Hall. With



THE AUDITORIUM, CARNEGIE MUSIC HALL, PITTSBURGH, PA.

leads to all the lecture rooms and to the amateur photographers' and coat rooms. Three large lecture rooms, the central one with a semicircular bay, opening singly or by means of sliding doors as one great hall, are destined for the lectures of the scientific societies and other meetings. On the floor above are the three rooms of the Museum. This wing of the building is finished and decorated plainly in keeping with its uses and is thoroughly lighted.

Above these halls on the third floor the same space is occupied by three picture galleries, thoroughly lighted from above and furnishing meeting rooms and wall space for special exhibitions of pictures and prints as well as for the exhibition of local Art Societies. These supplementary galleries are destined to be exceedingly useful in the future. In the basement of this wing large and well-lighted rooms will be devoted to the various departments of the Art Schools of Pittsburgh, and the fact that they are within easy reach of the Art Gallery, Museum and Library will make them still more useful, as all forms of Art study are thus gathered together under one roof.

pillasters. Important groups placed on either side of the staircase are designed to give interest to these spaces and increase the Museum capacity.

The great boilers and all the machinery, dynamos, pumps, fans, and the system of air ducts occupy a large portion of the basement beneath the Library. By means of this system the vitiated air of the entire building is removed and fresh warm air brought in to replace it in a way to completely obviate a great difficulty often found in so large a building. In the basement are the commodious lavatories, which are easily reached by the various staircases, as well as other useful rooms.

The Music Hall, semicircular in plan, and with a deep widening stage, has been designed to bring the 2,000 and more seats within easy seeing and hearing distance of the performers. The semicircular form was selected as the only one giving the required seating capacity in the area allowed and an expression of the individual character of the building, and yet one that could be brought into union with the rest of the composition without overpowering it. This welding of dissimilar buildings was a difficult problem

its marbled walls and decorated and vaulted ceiling it forms a convenient and attractive promenade for the audience, and its form makes it easily accessible from all parts of the floor, as well as connecting the foyer proper with the tower staircases and the side entrances. On either side of the main vestibule spiral staircases with handsomely wrought iron rails lead to the floors above and the dressing rooms. Other staircases lead to the dressing rooms and the basement below. The gay effect of the Sienna marbled walls and the bright decoration of the vaulting have been carefully studied to give this entrance and foyer the effect appropriate to a palace of music. The mosaic floor and durable materials used are designed to withstand the great wear to which they are to be subjected, while they add greatly to the general decoration.

Six entrances lead to the auditorium, which extends from wall to wall above the balcony. A second balcony above completes the seating capacity of the auditorium and their flowing lines harmonize most agreeably with the surfaces and walls of the interior composition. Rising above the walls and penetra-



tions springs the low, domed ceiling, sufficiently divided into panels by the ribs and sweeping concentric mouldings, ornamented and decorated so as to preserve lightness and detail and yet be sufficiently broken up for acoustic properties. The interior is designed to give a sense of comfort and space, and the decoration has been most carefully carried out in the same spirit. An elaborate and handsomely decorated proscenium arch springs from the stage, with double proscenium boxes worked into the splay of the arch, while the decoration of the paneled soffit above the arch, everywhere accented with gold, is heightened by the use of the electric light. This rich arch, the most elaborate piece of decoration in the building, forms a worthy setting for the towering organ which has been specially designed for its position in the niche and in harmony with the general decoration.

The stage has been planned to accommodate large choruses and an orchestra, for whose use suitable rooms have been provided at the rear, as well as dressing rooms for special performers. All the details of seats and furnishing have been carried out with special attention to harmony with the decoration of the auditorium. This ornamentation, though the richest in point of color and design, has everywhere been made to augment the purely architectural effects, at the same time that it has added great life to the whole scheme. The same thing is true of the decoration throughout the Library portion and of the use of the electric lights which have been studied where possible to enhance the general artistic effect.

The steel construction used throughout in connection with the masonry, and the wire lathing, have made a practically fireproof building and greatly facilitated the placing and arrangement of rooms in some important cases.

The building has been worthily constructed within the appropriation, and every endeavor has been made to erect an institution worthy of its donor and its destination.

LONGFELLOW, ALDEN & HARLOW.

### The Music Hall and Organ

*And the Methods of their Utilization for the Musical Education of the People.*

BY THE DIRECTOR OF MUSIC.

Although music is the youngest of the Arts and unique in its individuality it is the purest of them all, and appeals more directly to the emotions than any other. Therefore its extended cultivation cannot fail to exercise a potent influence in developing the intellectual and moral attributes of humanity. The recognition of this fact is fitly exemplified by the erection of the magnificent Music Hall, perfect in its acoustic qualities, as an adjunct to the noble Library building which Mr. Carnegie has with princely munificence donated to the city of Pittsburgh.

It is a source of special gratification to me, in commencing my duties as Music Director and Organist, to find such abundant opportunities afforded me for working out a system of musical education adapted to the needs of the people at large.

I have learned from experience that in order to create a real love for music in any community it is first necessary to popularize it. This can only be effected by the liberal use of works in which melody is a prominent feature, of course in combination with a few compositions of progressively higher type. By such means the gradual evolution of the Art is attractively demonstrated and general interest is awakened.

Even in cases where the audience is chiefly made up of æsthetic musicians, a concert programme devoted exclusively to classical music of intricate construction and profound thought is undesirable. Richard Wagner, the most advanced of musical philosophers, shared this opinion, and stated unreservedly that he considered the interspersing of music of lighter character to be indispensable, as it served to sharpen the appetite for the more solid items of the musical feast.

Conservatism in Art is also to be deprecated as being antagonistic to all real progress. Meritorious productions of all schools of composition, and of varied nationality, are worthy of attention and calculated to foster the growth of real musical taste. I shall endeavor to practically demonstrate the efficacy of an educational process based on these general principles.

Mr. Carnegie has exercised keen foresight and sound judgment in providing the Hall with a large

modern concert organ in every way worthy of its mission. This aptly named "King of Instruments" rightly claims precedence of all others. Its noble dignity of tone, allied to enormous power, is no less conspicuous than its capacity for the production of the most refined and delicate effects in every shade of color. It lends itself with equal readiness to the interpretation of the marvelous creations of the immortal Bach, and the reproduction of many orchestral works in a manner impossible on any other instrument. Modern writers, realizing its marvelous comprehensiveness, have freely availed themselves of the increased facilities afforded by the completely equipped organ of our day (which bears but slight resemblance to the imperfect and clumsy instrument of a bygone age), and invested their compositions with entirely new characteristics.

Some purists consider this departure from a so-called legitimate organ style as a species of musical outrage, failing to realize the fact that the emotional element has now superseded to a great extent the dry and labored prolixity of the contrapuntal pedant. They quote Bach in support of their protest, forgetting that he involuntarily used the fugal form. It was



PROSCENIUM ARCH.

his natural means of expression, but his marvelous genius and inspired creative power shone so conspicuously through the mazes of his intricate writing that its marvelous technical skill, by reason of its spontaneity, was never obtrusive. In his case art and science were so deftly interwoven that both were strengthened by the contact. Unfortunately Bach has had no real successor as a composer of organ music.

The term "legitimate," as applied to art, has become almost obsolete, modern thought having now outgrown the narrow limits assigned to the orthodoxy of a former day.

To revert to modern organ composers. Although many of them, particularly of the French and Italian school, lack profundity, their productions are replete with piquant charm and graceful melody, enhanced by picturesque treatment.

The programmes of my two weekly recitals will contain works specially composed for the organ, by writers of varied nationality, both ancient and modern, in addition to transcriptions of suitable and attractive orchestral works of varied type. Organ recitals designed on a similar plan have proved of the utmost value in arousing widespread interest in Liverpool, Manchester and elsewhere in England, but in no country in the world has such a series of organ concerts been given by any municipality entirely free to the people. This privilege is now accorded to the people of Pittsburgh.

The formation of a Select Choir of twenty-four mixed voices, to be utilized chiefly for the performance of madrigals, glees and church music of different epochs, will also be a valuable factor in promoting the object I have at heart. It will likewise afford an opportunity of familiarising the public with choral music of a class hitherto neglected in this country.

A series of Musical Lectures is also included in my scheme. These will be of a popular character, free

from all technicalities, and illustrated either by the Select Choir, organ or piano.

The most valuable auxiliary, however, will be the new Symphony Orchestra of carefully selected players, which owes its existence to the energetic efforts of the Art Society, an institution domiciled in the Library building, which has already done so much in promoting general æsthetic culture.

The advent of this newly formed organization will mark a new era in the musical history of the city. Twenty Concerts and Public Rehearsals will be given, five or six weeks being devoted to daily preliminary rehearsals and the preparation of the necessary repertoire. Special thanks are due to those gentlemen who have so generously placed their names on the subscription list, which renders it possible at once to establish the permanent Symphony Orchestra on a firm and substantial basis. I propose to present programmes that will be of a popular character. The symphonic element will by no means be neglected, but used in conjunction with music of light and more or less familiar characters. The classical numbers will be chosen for their adaptability to the purpose in view, the standard being gradually raised as circumstances may warrant.

By means of the Organ, Select Choir, Lectures, the Symphony Orchestra and annotated programmes, I shall be enabled to carry out my plans concurrently in various branches of the art, and I confidently anticipate successful results.

The forthcoming musical campaign at Carnegie Music Hall, planned on those broad lines, cannot fail, I think, to exercise a healthy influence on the people at large. It will, moreover, stimulate the energies of those who have already labored faithfully and disinterestedly in the noble cause of the divine art.

It may be well to emphasize the fact that the whole conduct of the musical department at Schenley Park will be anti-monopolistic. The desire is to aid in the propagation of music and render more effective the work already being done, by enlarging the field of operation. Such an incentive cannot be otherwise than beneficial, whether regarded from a business or artistic point of view.

I enter on my new career in a spirit of unalloyed hopefulness, gratefully conscious of the hearty sympathy and kindly interest of all those gentlemen who have so generously devoted their time and attention to the perfecting of the plans which will develop to the best advantage the manifold resources of one of the grandest temples of Art education in the world.

FREDERIC ARCHER.

### Mr. Sam Hamilton.

MR. SAM HAMILTON, a native of Pittsburgh, was in his young days an amateur baritone singer and a musician of some note. At the age of twenty he was made choirmaster and organist of Wesley Chapel. Thirty years ago he started to sell pianos for some of the houses of Pittsburgh, and in 1870 started in business for himself, which now brings the business to the quarter of the century mark. The business has assumed great dimensions, and there is no better known nor more respected man in the trade than Mr. Hamilton. Years ago he befriended several of the now leading musicians of Pittsburgh, and promoted several musical organizations.

In 1885 Mr. Hamilton built the first nine story building in Pittsburgh, at Nos. 91 and 93 Fifth avenue. In 1887 the building was partly consumed by fire. Nothing daunted, Mr. Hamilton, that very night, while the building was burning, hurriedly secured other quarters, arranged his "ads." for the morning papers, secured extra stock, which he then had stored in a warehouse, and at 9 o'clock in the morning was ready for business. He immediately proceeded to rebuild, making the entire structure thoroughly fireproof.

The building is 241 feet long, 30 feet wide. The basement and first two floors are occupied by Mr. Hamilton for his business. The rest of the building is rented for offices, every room being at present occupied. Mr. Hamilton is said to carry the largest stock of any concern in the city. For twenty-two years he has handled the Decker Brothers pianos and Estey organs. He also handles the Fischer pianos and Sterling organs, which he has sold for the last twenty years.

Mr. Hamilton thinks there will be a good trade for the Christmas holidays, yet does not expect any general revival of business until a change of administration in the election of 1890.

**Mannheim.**—The Academy concerts there began October 15. The orchestral part of the first program was Beethoven's D major symphony, Svendsen's Carnival in Paris, and the Vorspiel to Libussa by Smetana.



## George H. Wilson.

MR. GEO. H. WILSON, Pittsburgh's new musical manager, has an unusually fine record for a man not yet middle aged. His public work began in Boston, where in the year 1881 he established the Musical Year Book of the United States, which continued an annual until he was called to the Columbian Exposition. Soon after the year book was launched Mr. Wilson undertook the preparation of the analytical programs for the Boston Symphony Orchestra. He started them as an original idea, having never seen a copy of the program books in Europe. For two years the program was issued as a four page pamphlet; after that and until 1892, when Mr. Wilson removed to Chicago, it was issued as a thirty-two page book. For five years in Boston he was the musical critic of the *Evening Traveller*. In 1889 he was appointed editor of the Boston *Musical Herald*, which paper he bought in 1890 and conducted until pressure of other work compelled him to give it up.

In December, 1891, Mr. Wilson was appointed secretary of the bureau of music of the Columbian Exposition, his particular sponsors for the position being the late George William Curtis and Henry L. Higginson, of Boston. The appointment was heartily approved by Theodore Thomas, musical director. Mr. Wilson allowed himself to be absorbed in exposition work to the sacrifice of all his personal interests. His duties comprised the entire business management of the bureau, and the magnitude and scope of the musical plan of the exposition, involving an appropriation of over \$500,000, are now a matter of history.

Mr. Wilson was obliged to visit Europe in the spring of 1892. There he personally met the great men of the period in music—Verdi, Gounod, Brahms, Saint-Saëns, Massenet, Dvorák, Rubinstein and Tchaikowsky. Relinquishing his exposition work in April, 1894, Mr. Wilson was immediately appointed secretary and business manager of the Chicago Orchestra, Theodore Thomas conductor, which post he resigned last June, upon purely personal grounds, after the most successful season the orchestra has yet experienced.

## Unanimous on Zeisler.

THE recent piano recital of Mrs. Bloomfield Zeisler in Chicago called forth a series of articles from the critics showing a remarkable unanimity of sentiment and opinion. Let us glance at a few of these. The *Tribune* says:

The chief charm of her playing remains, and likely will remain, beauty of singing, quality of tone, admirable delicacy, brilliancy and refinement of style. If she falls short of poetic conception there is a gentleness and earnestness in her work so thoroughly musicianly and so thoroughly direct as to prove always convincing.

Many concert goers know how to begin and close a program, but few know when to end it. Mrs. Bloomfield Zeisler last night evidenced agreeable knowledge of the generally deficient quality. It was upon the conclusion of her program that she received the strongest demonstration of the evening.

## The Record asserts:

At the close of the program musicians and critics alike expressed their conviction that Mrs. Zeisler had come back a greater artist and more skillful pianist. Many went away to wonder at the masterful power displayed throughout the long and difficult program.

At times the splendid attack and fervor with which Mrs. Zeisler played carried the audience up like a whirlwind, and the applause burst out in like kind, while after the Beethoven minuet in E flat major there was an audible sigh because it had gone.

From the *Inter-Ocean* we reproduce:

Mrs. Fanny Bloomfield Zeisler, who returns from abroad plumed with the highest honors recently accorded a pianist, was enthusiastically welcomed by a splendid audience, distinctively representative in musical character, last evening in Steinway Hall. She played as a master singer of old sang his prize song, with no thought but of her art. But many of her hearers, remembering her as a Chicagoan, proud of her European triumphs, added to the meed of praise due the artist the tribute of personal interest in and friendship for the woman. \* \* \* Needless to say applause was rapturously given. Response by encore was made in two instances. Mrs. Zeisler's style has broadened since her last appearance here. Her touch, firm as of old, seems to bring forth superior tone; perhaps from added surety in her powers has come the confidence of mastery. She left us a great player; she returns with heightened powers, in proof that foreign laurels were well deserved.

The *Times-Herald* makes this comment:

Mrs. Fanny Bloomfield Zeisler, whose recent achievements in Europe and elsewhere have been mentioned in these columns, afforded her Chicago friends an opportunity last evening to determine the advance she had made since her last conspicuous appearance in this city. Steinway Hall was crowded with admirers, many of whom had been familiar with Mrs. Zeisler's musical development during all the years of her study and residence in this city, and no one could have wished for a heartier welcome than she received on this occasion.

It cannot be said, of course, that any new discovery was made in regard to the scope of her genius or the character of her work. Ever since Carl Wolfsohn set her afloat upon the artistic current, ten or fifteen years ago, it has been evident to all that she possessed an unusual talent for piano playing. As a novice her technique was remarkable, and there has been no time for some years past when the brilliancy of her work did not occasion remark and commendation. Consequently no one was surprised last evening when she displayed the firmness, fluency, faultlessly developed technique and delicate perceptions of a finished artist. Those who have known of her accomplishments in the past would have been much more astonished if the bud of genius so long admired had not burst into full blossom after the maturing influences of Mrs. Zeisler's recent tour through Europe.

The ease and assurance with which she turns from the grand crash of the fortissimo passages to the most delicate phrases is sufficient

evidence of her absolute command of the instrument, and in this particular nothing could be more complete, absolute and convincing. A crisp, vivid tone is after all better than that ultra sentimentality so much affected by pianists who wish to cover up technical deficiencies with an appearance of deep feeling.

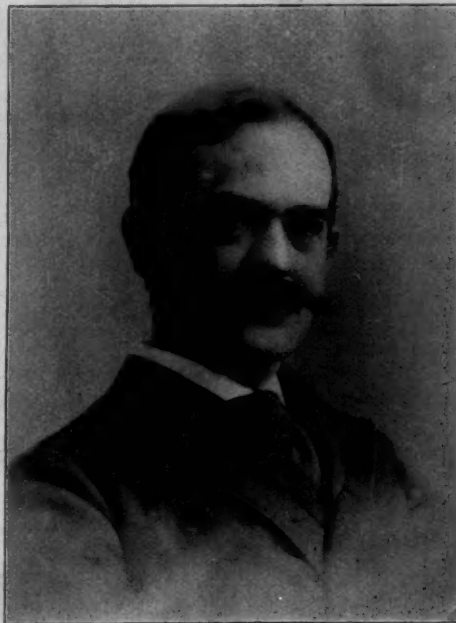
That Mrs. Zeisler's splendid performance created a profound impression was apparent throughout the entire evening. She demonstrated easily her right to a place in the very front rank, and was rapturously recalled time and again. To hear such artistic work as this is an unqualified pleasure, and when this is said of piano playing, which in ordinary is a bore, it really exhausts the language of compliment.

The *Chronicle* also has a strong statement on the subject:

But it is not alone the technical part that has made her an acknowledged master of the piano. She possesses also intellectual brilliancy. She is a woman of unusual mental power, a woman who thinks. She is not merely a piano player, not even merely a musician in the wider sense, but a woman who keeps in touch with all the interests of the day, who would make herself known in some other way were she not a pianist. Then what a fascinating temperament she has! She is, indeed, the Sarah Bernhardt of the piano, as she has been often called. There is no pianist of the present day who possesses in a higher degree the power of holding and swaying an audience at will.

## The Grand Organ.

IN the history of grand organs of Pittsburgh the name of Phillip Wirsching stands out most prominently. Mr. Wirsching, who is now the manager of the Pittsburgh branch of the Farrand & Votey Organ Company, was until



GEORGE H. WILSON.

Manager Carnegie Music Hall, Pittsburgh, Pa.

he accepted this position the head of the Wirsching Church Organ Company, of Salem, Ohio.

In the year 1888 he succeeded in obtaining a contract for an organ in one of the prominent Pittsburgh churches. The building of this instrument was, however, but the stepping stone to the results which made Mr. Wirsching's name famous in the annals of Pittsburgh organ building.

Mr. Wirsching, observing the tendency of some of the most progressive American organ builders to depart from the old-fashioned method of trackers, whereby the key mechanism is operated, caught the spirit and desire of modern organists, and evolved from a simple suggestion one of the most perfect systems of wind chest apparatus ever applied to modern organs.

Through his valuable European experience, together with his scientific knowledge of organ building, Mr. Wirsching was enabled to put into perfectly practical operation the results of his discoveries. Not only were vast improvements made in the action mechanism of the organ by Mr. Wirsching, whereby the touch became as responsive to the fingers of the organist as is the piano to those of the pianist, but his skill in laying out the work so as to obtain the best results was highly appreciated by the best organists.

Great progress has also been made in voicing, for Mr. Wirsching's organs evince a refined musical ear, which operates in harmonious conjunction with his mathematical knowledge. His ability in these qualities, which are so necessary to the organism of an artistic organ builder, is finely exhibited in the equal temperament of his scales, which proceed in most perfect tonal gradations—a musical satisfaction obtained only from the effects of scientific organ building.

One of the most perfect instruments of which Pittsburgh can boast is the large organ in the Fourth Avenue Baptist Church. This instrument has been played upon by Frederic Archer, Clarence Eddy, William C. Carl and a score of others

of lesser light, and they have invariably pronounced it one of the most perfect instruments in the world. This is high praise, but those who have said it are responsible for such utterances.

This organ was built by Mr. Wirsching, and there is no doubt but that the reputation he made by this superb instrument contributed materially to the obtaining by Farrand & Votey of the large contracts for Christ M. E. Church, Calvary M. E. Church organs and the much larger organ of the Pittsburgh Carnegie Music Hall.

Mr. Wirsching is exceedingly and deservedly popular with the musicians of Pittsburgh, especially the organists, who freely state that in him Farrand & Votey have an invaluable representative.

## THE CARNEGIE ORGAN.

Below is a complete description of the great organ in the hall. It is supposed to be one of the biggest gifts in its line that Mr. Carnegie has made.

## SPECIFICATIONS (FOUR MANUALS).

(Built by Farrand &amp; Votey Organ Company, Detroit.)

GREAT ORGAN.			COUPLERS.	
No. of Stops.	Name of Stop.	Pitch. Feet. Pipes.	(F. & V. Patent Electric System.)	
1	Double open diapason.....	10 61	63	Solo octaves.
2	First open diapason.....	8 61	64	Solo to great.
3	Second open diapason.....	8 61	65	Solo to great super octaves.
4	Gemshorn.....	8 61	66	Solo to swell.
5	Viol di Gamba.....	8 61	67	Swell to choir.
6	Viol d'amour.....	8 61	68	Swell to great.
7	Doppel flöte.....	8 61	70	Swell to great super octaves.
8	Octave.....	4 61	71	Swell to great sub octaves.
9	Hohl flöte.....	4 61	72	Choir to great.
10	Octave quint.....	2 1/2 61	73	Choir to great sub octaves.
11	Super octave.....	2 61	74	Solo to pedal.
12	Mixture, 3 & 4 rks.....	200	75	Swell to pedal.
13	Trumpet.....	8 61	76	Great to pedal.
SWELL ORGAN.			77	Choir to pedal.
14	Bourdon.....	16 61	78	Pedal octaves.
15	Open diapason.....	8 61	MECHANICAL ACCESSORIES.	
16	Violin diapason.....	8 61	79	Swell tremulant.
17	Salicional.....	8 61	80	Choir tremulant.
18	Aeoline.....	8 61	81	Solo tremulant.
19	Vox celestis.....	8 40	82	Echo tremulant.
20	Stopped diapason.....	8 61	83	High pressure wind indicator.
21	Octave.....	4 61	84	Low pressure wind indicator.
22	Violina.....	4 61	85	Electric battery switch.
23	Flute harmonique.....	4 61	86	Combination release.
24	Flageolet.....	2 61	87-89	Three swell shade indicators—showing position of swells.
25	Cornet, 3, 4 & 5 rks.....	230	AUTOMATIC ADJUSTABLE COMBINATION PISTONS.	
26	Contra fagotto.....	16 61	(Roosevelt Patent.)	
27	Cornopean.....	8 61	90-93	Four affecting great and pedal stops.
28	Oboe.....	8 61	94-97	Four affecting swell and pedal stops.
29	Vox humana.....	8 61	98-100	Three affecting choir and pedal stops.
CHOIR ORGAN.			101-103	Three affecting solo and pedal stops.
Enclosed in a separate swell box.			COMBINATION PEDALS.	
30	Contra gamba (stopped bass).....	16 61	104	Great organ forte, with appropriate pedal stops.
31	Open diapason.....	8 61	105	Great organ mezzo, with appropriate pedal stops.
32	Geigen principal.....	8 61	106	Great organ piano, with appropriate pedal stops.
33	Dolce.....	8 61	107	Swell organ forte, with appropriate pedal stops.
34	Concert flute.....	8 61	108	Swell organ mezzo, with appropriate pedal stops.
35	Quintadena.....	8 61	109	Swell organ piano, with appropriate pedal stops.
36	Gemshorn.....	4 61	110	Choir organ forte, with appropriate pedal stops.
37	Flute d'amour.....	4 61	111	Choir organ piano, with appropriate pedal stops.
38	Piccolo harmonique.....	2 61	PEDAL MOVEMENTS.	
39	Clarinet.....	2 61	112	Full organ pedal (sforzando and crescendo) drawing all speaking stops without throwing out the knobs.
SOLO ORGAN.			113	Pedal ventill silencing any adjustable selection of pedal stops without throwing in the registers.
Enclosed in a separate swell box.			114	Great to pedal reversible coupler.
40	Stentorphone.....	8 61	115	Pedal to draw all couplers necessary to a full organ.
41	Philomela.....	8 61	116	Balanced swell pedal.
42	Viola.....	8 61	117	Balanced choir pedal.
43	Hohl pfeife.....	4 61	118	Balanced solo pedal.
44	Tuba major.....	16 61	119	Pedal to open all swell boxes.
45	Tuba mirabilis.....	8 61	120	Pedal to close all swell boxes.
46	Orchestral oboe.....	8 61	121	Pedal to throw on solo to great coupler.
ECHO ORGAN.			122	Echo on solo off pedal.
To be played from solo keyboard (prepared for only).				
47	Dolcissimo.....	8 61		
48	Clarabella.....	8 61		
49	Unda maris.....	8 40		
50	Dulcet.....	4 61		
51	Vox humana.....	8 61		
PEDAL ORGAN.				
52	Contra bass (re-sultant).....	32 30		
53	Open diapason.....	16 30		
54	Violone.....	16 30		
55	Dulcina.....	16 30		
56	Bourdon.....	16 30		
57	Lieblich gedekt.....	16 30		
(Borrowed from No. 14.)				
58	Violoncello.....	8 30		
59	Flute.....	8 30		
60	Contra bassoon.....	16 30		
(Borrowed from No. 26.)				
61	Trombone.....	16 30		
62	Tromba.....	8 30		
(Borrowed from No. 61.)				

**Weimar.**—Of the nine occupants of the Marie Seebach Asylum at Weimar the musical ones are Herrmann Tomascher (aged seventy), basso; Auguste Harrig (sixty-five), singing actress; Louis Zottmayr (sixty-six), baritone and José Ledéer (fifty-two), lyric tenor.



## Ericsson F. Bushnell, Basso.

[From the *New York Musical News*, September, 1895.]

ERICSSON F. BUSHNELL was born in New Haven, Conn., and is a son of the Hon. C. S. Bushnell, who was associated with Capt. John Ericsson in the construction of the Monitor, Ericsson Bushnell being named after the inventor. Mr. Bushnell received his first musical training at the public schools of New Haven, the supervisor of music being Prof. Benjamin Jepson. His first professional engagement was in the Centre Church choir, of New Haven, under the direction of Harry Rowe Shelley. He next accepted a position in Trinity Church, New Haven, and sang there for several years under the direction of Prof. Thomas G. Shepard. During his early career in New Haven he sang in several light operas, and shortly before coming to New York sung the part of *Mephisto* in Gounod's *Faust*, under the direction of Professor Shepard, for the benefit of the Yale Navy.

The singing of this difficult bass part by so young a man attracted much attention, and Mr. Bushnell received several flattering offers to go on the operatic stage.

His first engagement in New York was under the direction of Mr. William R. Chapman, in the Church of the Covenant, where he sang for four years. For the past seven years he has been solo bass in the West Presbyterian Church in New York, under the direction of Mr. P. A. Schaecker.

Mr. Bushnell's repertoire comprises all of the standard oratorios and cantatas, numbering over seventy-five works; also numerous arias, German Lieder and American and English songs.

Among his prominent appearances may be mentioned his singing at the dedication of Carnegie Music Hall under the direction of Mr. Walter Damrosch, also at the World's Fair, under the direction of Mr. Theodore Thomas; Tinel's *St. Francis* with the New York Oratorio Society, and the same work with the Boston St. Cecilia Club, under the direction of Mr. B. J. Lang.

The singing of Bach's *Passion* music with the Händel and Haydn Society, of Boston, under the direction of Mr. Carl Zerrahn, and the same work with the Oratorio Society, of New York, under Mr. Damrosch.

Mr. Bushnell sang at the first production of Krug's *King Rother* at the Buffalo Festival, under Mr. John Lund, and at the first performance of Professor Parker's *Hora Novissima*, under the direction of the composer, given by the Church Choral Society, of New York; at the Worcester, Taunton, New Bedford and Binghamton festivals under the direction of Mr. Carl Zerrahn; at the Springfield Festival under the direction of Mr. Geo. W. Chadwick, and the Albany Festival under the direction of Mr. Arthur Mees, and at the Händel Festival in New York under the direction of Mr. Walter Damrosch; also in Montreal, St. Louis, Chicago, Cleveland, Cincinnati, Philadelphia, Baltimore, Washington, Providence, and in Minneapolis at the dedication of the great Convention Hall, holding 25,000 people, and in other large cities. He also sang at the initial performance of Mr. Walter Damrosch's *Scarlet Letter* given in New York city, at the performance of Beethoven's Ninth Symphony by the New York Symphony Society, and at the first concert given by the People's Choral Union of New York under the direction of Mr. Frank Damrosch.

Mr. Bushnell has visited Europe, singing in London and the cathedral towns of England, having the advantage of reading his oratorios with the best English authorities on their traditional rendering. To Prof. F. E. Bristol, of New York, Mr. Bushnell accords the credit of training his voice, as he has studied with him for many years, and has implicit confidence in his ability as a teacher.

Mr. Bushnell has filled more oratorio engagements in the last five years than any other American basso. In many large cities he has been re-engaged five successive years, the best proof of an artist's real worth. For example: New York city: 1891, Schuets's *Seven Words of Our Saviour*; Händel's *Israel in Egypt*; 1892, Rossini's *Stabat Mater*, Händel's *Messiah*; 1893, Saint-Saëns' *Samson and Delilah*,

Tinel's *St. Francis*, Parker's *Hora Novissima*; 1894, Beethoven's Ninth Symphony, Bach's *St. Matthew's Passion*; 1895, Händel's *Messiah*, Damrosch's *Scarlet Letter*.

## BACH'S ST. MATTHEW'S PASSION.

NEW YORK ORATORIO SOCIETY, FEBRUARY, 1894.

Mr. Bushnell acquitted himself with by far the greatest credit, his singing of the music allotted to *Jesus* being of the utmost fervor and dignity and conceived in a spirit of the deepest reverence.—*H. E. Krehbiel*, in *New York Tribune*, February 26.

Mr. Bushnell was the most satisfactory of the soloists. He sang admirably.—*New York Post*, February 26.

Of the soloists, Messrs. Rieger and Bushnell did excellent work.—*New York World*, February 26.

HÄNDEL AND HAYDN SOCIETY, BOSTON, APRIL, 1895.

Mr. Bushnell's dramatic fervor was a delightful treat.—*Boston Globe*, April 13.

Mr. Bushnell is a perennial favorite. His singing of the beautiful

Will o' the Wisp to bewilder and beguile the maid, Mr. Bushnell made a deep impression by his reading of the lines, In the name of the devil get you dancing, and Take care, ye fiddlers of hell. Stern, hard and brutal were his words, but just suited to the passage.—*Cleveland Evening Post*, December 7.

Mr. Bushnell was an excellent *Mephisto*. He marked the dramatic climax—when he achieves his fiendish object of obtaining *Faust's* signature to the fatal parchment which consigns him to eternal doom—in a realistic yet artistic manner. His baritone voice is of sterling quality and his articulation and phrasing faultless.—*Cleveland Leader*, December 7.

Mr. Bushnell, a basso of wide reputation, with a magnificent voice, striking stage presence and most pleasing method, was a favorite at once. He sang the bass solos in the selections from the *Last Judgment* and the well-known *Arm, Arm, ye Brave*, from Händel's *Judas Maccabæus*, the latter especially well, with a martial fire and spirit that were very inspiring. His first song was the *Song to the Evening Star*, from Wagner's *Tannhäuser*, and for encore he gave the *Bedouin Love Song*. His second number was a brace of songs, the *Israel of Oliver King* and *Serenade of Tchaikowsky*.—*Richmond (Va.) Times*, May 10, 1894.

## EDGAR TINEL'S FRANCISCUS.

CECILIA SOCIETY, BOSTON, NOVEMBER, 1893.

Mr. Bushnell sang without affectation and with marked appreciation of the music. He was applauded deservedly for his delivery of the Watchman's Call.—*Philip Hale*, in *Boston Journal*, November 25.

With the exception of Mr. Ericsson F. Bushnell, the solo singers were not equal to the task imposed on them.—*Music and Drama*, November 25.

The leading honors were taken by Mr. Bushnell, whose splendid work won him many hearty commendations.—*Boston Herald*, November 25.

Mr. Bushnell won the greatest favor of the evening by his grand delivery of the Watchman's song, *The Streets Are Silent*, and was several times forced to bow his acknowledgments to the auditors.—*Boston Globe*, November 25.

With the exception of Mr. Bushnell, who made a very deep impression with the Watchman's monody, the solo singers were far from being grown to their tasks.—*Boston Transcript*, November 25.

NEW YORK ORATORIO SOCIETY, MARCH, 1893.

The applause of the public was frequently bestowed, and it was always exceedingly cordial. It was a discriminating audience, moreover, as Mr. Ericsson Bushnell had occasion to learn, for he was honored far beyond the other sinners, simply because of the lovely finish with which he sang an unaccompanied passage in the first part, the address of the Watchman to a departing company of revelers.—*New York Tribune*, March 10.

The Night Watchman, by Mr. Bushnell, was loudly applauded and encored very justly as a reward for exquisite tone quality and a most dignified repose of manner.—*New York Sun*, March 10.

Mr. E. F. Bushnell aroused a storm of enthusiasm by his sonorous voice and admirable delivery of the Watchman's song. He had to get up and bow again and again.—*New York Evening Post*, March 20.

Mr. Ericsson Bushnell's part was excellently done. The unaccompanied part of the Watchman was sung by him with peculiar beauty and facility of expression.—*Mail and Express*, March 10.

Mr. Bushnell was superb in the Watchman's solo.—*The Commercial Advertiser*, New York, March 25.

Mr. Ericsson Bushnell sang in a pure, sympathetic basso voice, and with the most entire freedom from effort, and was encored with delight.—*New York Evening Telegram*, March 20.

Mr. Bushnell was more than usually successful in the part he had to do. He sang with rare skill and feeling.—*New York World*, March 18.

## WORCESTER MUSIC FESTIVAL.

Mr. Ericsson F. Bushnell is a native of New Haven, Conn. His first singing was done in the Congregational Church of that city, under the direction of H. R. Shelley, the well-known organist and composer.

His voice is described as a basso cantante, not a pure baritone or basso profundo, but ranging between the two in quality.

It is well known, too, in musical circles that his progress has been rapid and his record of notable engagements has been something to be proud of. In 1891 he sang at the Buffalo Festival; at the World's Fair concerts he took part in performance of the standard works with artists of such repute as Nordica and Edward Lloyd, and in the *Messiah* he was particularly the sensation of the day, for the richness and rotundity of his voice and the general excellence of his vocal work.

Concerning his work at this time the *Chicago Tribune* contained words of unqualified praise, and praise from that critic, as from Sir Hubert Stanley, "is praise indeed," and awakens a desire to hear the singer in our city.

In Washington he sang *The Elijah*, with Damrosch and his Symphony Orchestra, and it was said of him:

"Mr. Bushnell has a full, rich voice, true in intonation, which he uses with artistic intelligence. It was a delight to hear every word full, clean cut and distinct from his lips. He was equally good in all the great solos, and his works stamp him a worthy successor of Whitney."

In March, 1893, he sang for Damrosch in Bach's *Passion Music*, and so critical a paper as the *New York Tribune* gives him this high praise: "Mr. Bushnell acquitted himself with by far the greatest



ERICSSON F. BUSHNELL, BASSO.

recitative At Eventide could scarcely have been done better.—*Boston Standard*, April 13.

Mr. Bushnell did extremely well in the bass solo parts.—*Boston Transcript*, April 13.

In the difficult recitative and arias of Part 2 Mr. Bushnell was superbly successful.—*Boston Journal*, April 13.

ALBANY FESTIVAL, MAY, 1895.

Mr. Bushnell had to prepare himself in the afternoon to sing Mr. Mills' music as well as his own, in view of a threatened inability on the part of the foreign singer.—*New York Tribune*, May 10.

Much praise is due Mr. Ericsson F. Bushnell for his conception of the sympathetic parts. He has a strong, well modulated, bass voice.—*Albany Express*, May 10.

APOLLO CLUB, CHICAGO, JUNE, 1893.

The base, E. F. Bushnell, contributed no little pleasure with his fine voice.—*Chicago Herald*, June 17.

Mr. Bushnell did some excellent singing in the rather brief requirements of his rôle.—*Chicago Inter-Ocean*, June 17.

BERLIOZ'S DAMNATION OF FAUST.

CLEVELAND, DECEMBER, 1894.

*Faust* is won back to earth by the hymn, and soon encounters *Mephistopheles*, who offers to show him the world. This rôle was well suited to Mr. Bushnell, who has a bass voice of extensive range and much power. \* \* \* When *Mephistopheles* invokes the



credit, his singing of the music allotted to Jesus being of the utmost fervor and dignity and conceived in a spirit of the deepest reverence.—*Mr. Krehbiel, in Festival Bulletin, September 22, 1894.*

Mr. Bushnell sang with marked success at the great musical festival in Worcester, receiving high praise from the critics and unqualified indorsement of the large audiences that gathered there.—*Musical Courier, October 10.*

Ericsson F. Bushnell, who is to take the part of *Elijah* to-night, also sang one or two arias, and his fine baritone voice created unbounded enthusiasm.—*Worcester Telegram, September 25.*

#### MENDELSSOHN'S ELIJAH.

MUSIC TEACHERS' FESTIVAL, NEW HAVEN, MAY, 1893.

Ericsson Bushnell scored a vocal and dramatic triumph. There is no oratorio rôle so difficult and which makes such demand upon the singer as *Elijah*. Above all is required a dramatic force. That Mr. Bushnell has improved in oratorio since he last appeared in New Haven there is no doubt. We have had no oratorio singer here whose work surpassed that of Mr. Bushnell. His recitatives were given with a breadth and fire that was truly inspiring. His solos, *It is Enough*, with 'cello obligato, and *Is Not His Word Like a Fire*, were both among the evening's best work.—*New Haven News, May 29.*

Mr. Bushnell is a universal favorite. He was in good voice last evening and was enthusiastically received. His phrasing and enunciation were artistic. The solo, *Give Me Thy Son*, was delivered with a superb volume of tone and sung with breadth and dramatic fervor. The part of the *Prophet* was portrayed with dignity and realism. His modulation in passages requiring restraint was skillful and artistic. The solo, *It is Enough*, was broad and dramatic, and perhaps the best work of the evening.—*New Haven Register, May 29.*

Mr. Bushnell stands alone. He is one of the great singers of the country and his *Elijah* is the best thing he has ever done here. He was splendidly dramatic and never spared his beautiful voice.—*New Haven Journal and Courier, May 29.*

Mr. Bushnell is a favorite singer in New Haven and was as eagerly welcomed and listened to as always. The rôle of *Elijah*, possibly more than any other in oratorio work, requires immense reserve force, with constantly increasing demands upon it. Mr. Bushnell has the magnificent physique which the part of *Elijah* seems to demand. In phrasing and technic his work last evening was thoroughly good.—*New Haven Leader, May 29.*

Mr. Bushnell was in excellent voice and easily carried off the honors of the evening. His performance caused genuine pleasure, the recitative and air, *Draw Near All Ye People*, being rendered in masterly fashion.—*New Haven Union, May 29.*

ST. LOUIS CHORAL SYMPHONY SOCIETY, MAY, 1894.

Die Hauptpartie endlich, die des *Elias*, lag in den Händen des hier längst rühmlichst bekannten Bassisten Herrn Ericsson Bushnell. Wie nicht anders zu erwarten, wurde sie von dem Künstler in wahrhaft glänzender Weise durchgeführt. Insbesondere die grosse Arie des verweifelnden *Elias*: Es ist genug, so nimm nun, Herr, meine Seele, musste auf jedes empfängliche Gemüth einen unaussprechlichen Eindruck machen.—*St. Louis Anzeiger des Westens.*

Der Löwenantheil des Abends fiel jedoch dem Bassisten, dem längst bei uns nur günstig bekannten Herrn Ericsson Bushnell, zu. Herr Bushnell sang den *Elias*. Wie wunderbar sang er im ersten Theile das Recitativ und die Arie, Der Herr Abraham, Isaacs und Jacobs, und im zweiten Theile, Es ist genug, o Herr! Die beiden Arien, die auch gleichzeitig vom Orchester hinreissend schön begleitet wurden, haben einen nachhalligen Eindruck hinterlassen.—*St. Louis Westliche Post.*

WASHINGTON (D. C.) CHORAL SOCIETY, JANUARY, 1893.

The part of the *Prophet* was sung by Mr. Ericsson F. Bushnell, the basso of Dr. Paxton's choir in New York, who sang with the Choral Society two years ago, when Dudley Buck conducted his own *Light of Asia*. Mr. Bushnell has a full, rich voice, true in intonation, which he uses with artistic intelligence. It was a delight to hear every word fall clean cut and distinct from his lips. He was equally good in taunting the priests of Baal, the fervent prayers for rain, and the dramatic *It is Enough*, and his work stamps him a worthy successor of Whitney, who for years has been considered an ideal prophet.

Mr. Ericsson Bushnell is the one man in the country who is the ideal *Prophet*.—*Washington Press, Washington, D. C., January 26.*

#### DEDICATION OF CONVENTION HALL.

MINNEAPOLIS, MINN., JUNE, 1892.

Ericsson F. Bushnell rendered Schumann's *Two Grenadiers* in a finished style. His voice is a strong, mellow basso.—*Minneapolis Times, June 7.*

Mr. Bushnell's solo number, Schumann's *Two Grenadiers*, created a great impression. His strong, manly voice was delightful to hear.—*Minneapolis Tribune, June 7.*

Mr. E. F. Bushnell made an excellent impression, his solo, *Two Grenadiers*, one of the masterpieces for a baritone voice, being given a very good rendering. He possesses a full baritone voice, almost a basso cantant in quality, and moreover uses it well.—*St. Paul Press, June 7.*

#### THE SCARLET LETTER.

WALTER DAMROSCH'S OPERA AT THE SYMPHONY CONCERT, JANUARY, 1893.

Mr. Bushnell sang admirably the part of *Wilson*.—*New York Sun, January 6.*

Mr. Ericsson F. Bushnell was excellent as *Wilson*.—*New York Mail, January 5.*

The cast was thoroughly acceptable and adequate throughout, and in the cases of Mme. Nordica, Mr. Bushnell and Signor Campanari exceptionally so.—*Reginald de Koven, in New York World, January 5.*

#### STABAT MATER.

GIVEN BY WALTER DAMROSCH AT CARNEGIE MUSIC HALL, DECEMBER, 1893.

Decidedly the best impression was made by Mr. Bushnell, who not only possesses a pure cantata bass quality, but is altogether musical in interpretation.—*New York World, December 27.*

#### GOUNOD'S REDEMPTION.

BALTIMORE, MAY, 1893.

Mr. Bushnell proved to be a real artist, possessed of a beautiful voice and a delightful style of musical temperament.—*Baltimore American, May 17.*

The work of the soloists was superb, Mr. Bushnell's grand bass winning particular applause. He has a big voice, with a resonance that is effective. In the recitatives he achieved distinguished success.—*Baltimore Herald, May 17.*

The soloists were received with great favor, especially the basso, Mr. Ericsson F. Bushnell, to whom the greater part of the solo lines

fell. A resonant, beautiful voice, clear enunciation, an evident appreciation of the music and a sympathetic style, rich in feeling, made Mr. Bushnell's singing one of the main factors in the success of the production.—*Baltimore Sun, May 17.*

#### HAYDN'S CREATION.

Mr. Bushnell is one of our best native artists, and sings with artistic taste and fervor. He gave a magnificent rendering of the grand air *Rolling in Foaming Billows*, the passage *Gildes on Through Silent Vales the Limpid Brook* arousing the audience to enthusiasm. The recitative *And God said*, and the following aria, *Now Heaven in Fullest Glory Shone*, revealed the artist.—*New Haven Register, June 14, 1894.*

Mr. Ericsson F. Bushnell was heard in New Haven in the production of *The Messiah* by the Gounod Society last winter. He is always listened to with interest and appreciation by a New Haven audience. His singing last evening was of the highest order of excellence. The recitative, *And God said* let the waters under the heavens be gathered together in one place, with the accompanying air, *Rolling in Foaming Billows*, he rendered with great beauty and feeling, of which the audience manifested the most ardent appreciation.—*New Haven Courier, June 14, 1894.*

Mr. Bushnell has a grand bass voice, and his rendition of Milton's inspiring description of the division of the waters:

Rolling in foaming billows  
Uplifted, roars the boisterous sea.  
Mountains and rocks now emerge,  
Their tops into the clouds ascend;  
Through the open plains, outstretching wide,  
In serpent error rivers flow,  
Softly purling, glide on  
Through silent vales the limpid brook,

will ever be remembered by those who heard it.—*St. Louis Globe, December 1, 1893.*

Ericsson Bushnell is probably better known than any other singer in New England. He has naturally a grand voice of prodigious volume and sonority. Uniting with this a virile beauty and superb presence, he has often been called the best oratorio singer of the East, a title that he has well earned.—*New Haven News, June 14, 1894.*

The solo parts were particularly well received. The performance of the basso, Mr. Ericsson Bushnell, was given round after round of applause, but he refused to respond to the encore, simply bowing his acknowledgments.—*St. Louis Republican, December 1, 1893.*

#### THE MESSIAH.

The circumstances permit little else than a record of the extraordinary performance of *The Messiah* with which Mr. Damrosch last night brought the Handel festival to a close at the Music Hall. Mr. E. F. Bushnell sang the bass arias tastefully and intelligently.—*New York Tribune, May 1, 1893.*

Mr. Ericsson Bushnell was worthy of his reputation.—*New York Mail and Express, May 2, 1893.*

New Haven has reason to be proud in claiming Ericsson Bushnell as one of our local artists. His singing yesterday afternoon and evening was a revelation to those who had not heard him lately. His voice is wonderfully strong and rich in the upper register, while the lower tones are full, rounded and superb. His rendition of *But Who May Abide the Day of His Coming*, was masterly, and was overwhelmingly received. The difficult aria, *The People that Walked in Darkness*, was given with a fervor and style which were beyond criticism. Thundering applause greeted this artistic number. The Trumpet Shall Sound, with a tuba obligato, was the climax of his triumph. Nothing more can be said than that our Eric stands in the foremost rank of living basses to-day. He was the recipient of an enormous wreath of laurels.—*New Haven Journal and Courier, March 14, 1894.*

Ericsson Bushnell, who has been heard many times in New Haven, was never better than last night. His voice, rich and full, poured forth the notes of the score in unending harmony. His masterpiece was the difficult air, *Why Do the Nations so Furiously Rage?* In this solo, where a single false utterance would have marred the effect of a series of brilliant runs and cadenzas, Mr. Bushnell rose triumphantly over all these technical difficulties and scored the greatest success of the evening. And the Trumpet Shall Sound was also especially well rendered.—*New Haven News, March 14, 1894.*

Mr. Bushnell sang with dignity, correct phrasing and pure intonation. At no time did he vary from the key. His best work was in the air *But Who May Abide*, and the recitative *For Behold*, wonderful in depth of expression and which rivals Bach and Beethoven. The Trumpet Shall Sound, with trumpet obligato, was sung by Mr. Bushnell with fire and vigor.—*New Haven Register, March 14, 1894.*

Of Mr. Bushnell hardly anything need be said, except that he sang with all his old time style and finish. A former New Haven boy, he has risen until he now stands in the foremost rank of American concert singers. He won great applause for the aria, *The Trumpet Shall Sound*, which was excellently given.—*New Haven Palladium, March 14, 1894.*

Mr. Bushnell has a rich, sonorous voice and sings with dignity and intelligence. His performance of the difficult solos, *He is Like a Refiner's Fire*, *Why Do the Nations?* and *The Trumpet Shall Sound*, was highly satisfactory.—*Montreal Star, December 21, 1893.*

Mr. Bushnell will be accorded a perfect ovation. The fact of his being a New Haven man originally has linked to the presentation of the oratorio the powerful attraction of success, and the whole town is on the qui vive to do him honor. In December of 1893 he was asked to sing in *The Messiah* in seventeen different places, scattered all about the country. Filling all the engagements he could, it was in Montreal he created a widespread furor. Mr. Couture, the leader of the oratorio society there, wrote to a governing member of the Gounod organization in New Haven, saying that he considered Mr. Bushnell the coming basso of America, and that of all those he had heard sing in *The Messiah* it was he who pleased both him and his audience the most. When in Chicago this summer Mr. Bushnell sang with the great English tenor, Lloyd, in the World's Fair presentation of *The Messiah*.—*New Haven News, February 23, 1894.*

The solo work of the evening was exceptionally good. The beautiful and impressive bass solo *But Who May Abide the Day of His Coming* was sung with great dignity by Mr. Bushnell.—*Montreal Daily Witness, December 21, 1893.*

Mr. E. F. Bushnell made his first appearance in this city last night and will doubtless be heard here again. He possesses a fine bass voice of excellent compass, and was heard at his best in *For Behold*, and *Why Do the Nations?* His solo, *The Trumpet Shall Sound*, was very warmly received.—*Montreal Gazette, December 21, 1893.*

Mr. Bushnell was admirable throughout. He had the breadth and dignity of style required for oratorio singing, with a distinct enunciation which is as necessary as the purely musical qualities. He sang *Why Do the Heathen Rage?* with splendid swing, and the Handel-ian rousades were not allowed to interfere with the spirit of wrath which the music can be made to express, if the singer has breath

enough after the raging. Mr. Bushnell had, and the beautiful quality of his voice is an old story.—*Brooklyn Eagle, December 23, 1894.*

Mr. Bushnell is a thoroughly competent singer and made a very favorable impression. His voice is well suited to the music of *The Messiah*, and he made the most of his opportunities.—*Brooklyn Times, December 24, 1894.*

Ericsson F. Bushnell, the basso, sang in this city for the first time and it may truthfully be said that he created a profoundly favorable impression. His voice is of delightful quality, of a calibre just suited to oratorio work; his method is practically faultless, and he sings with that abandon which thrills his hearers. If preference can be given to any of his numbers they are *The Trumpet Shall Sound* and *Why Do the Heathen So Furiously Rage?*—*Orange (N. J.) Chronicle, December 21, 1893.*

Mr. Ericsson Bushnell has sung here before and has established himself as a favorite. He was warmly welcomed, and in every number gave complete satisfaction.—*Washington Star, December 20, 1893.*

Ericsson Bushnell's magnificent bass voice is smooth and even throughout its entire compass. He gave a masterly interpretation of *The People that Walk in Darkness* and *Why Do the Nations?*—*Washington News, December 20, 1894.*

Mr. Bushnell is a very satisfying artist.—*St. Louis Press, December 21, 1893.*

Ericsson F. Bushnell, the basso, was quite the sensation of the day for the richness and rotundity of his voice, as well as for the general excellence of his vocal work. Director Tomlins and the Apollo Club have every reason to feel gratified over the results of this concert.—*The Inter-Ocean, Chicago, June 15, 1893.*

Mr. Ericsson F. Bushnell has one of those sympathetic bass voices which seem so perfect as a whole that to criticize would be presumption. His lower notes are marvelously smooth, soft and clear and well sustained.

In Gounod's aria, *Queen of Sheba*, the audience had an opportunity of learning the possibilities of his voice. Mr. Bushnell is the leading oratorio singer in America. He has been selected by the organists of America as the representative basso of this land to make a European trip to England, Berlin and Paris as soloist.—*Poughkeepsie News, June 18, 1895.*

Mr. Bushnell is a favorite here, as was abundantly shown by the hearty greeting accorded him by audience and chorus when he came upon the platform. His rendering of the basso's bravura aria, *Why Do the Nations Rage?*, was simply superb, and caused audience, chorus and conductor to overwhelm him with applause.—*Washington News, December 20, 1893.*

Mr. Bushnell, who sang the bass solos at the production last season, possesses a grand voice and sings in noble style.—*Orange (N. J.) Chronicle, December 20, 1894.*

The honors of the evening were easily borne off by Mr. Bushnell, whose magnificent bass voice was heard to great advantage, especially in the aria, *Why do the Nations so Furiously Rage?* and *The Trumpet Shall Sound*, for which he received prolonged applause, and was compelled to rise and bow his acknowledgments over and over again.—*Orange (N. J.) Journal, December 21, 1893.*

Mr. Ericsson F. Bushnell is a great favorite with the chorus as well as with the public, and he was greeted with a hearty round of applause as he rose. His first solo was not his best, his voice sounding rather muffled in the vast hall; but later, when he had "gotten his bearings," as the sailors say, and opened his vox humana stop to its fullest, he made the hall resound with tones like a trumpet call or the deep vibrations of a pipe organ. The recitative *Thus Saith the Lord of Hosts*, with following air, and especially the vocal description of darkness covering the earth, were rendered in a style that cannot but increase his reputation as one of the foremost basses of oratorio.—*Washington Post, December 20, 1893.*

Mr. Bushnell's great voice gave the audience exquisite pleasure, and he sang *Why Do the Nations so Furiously Rage?* with magnificent effect.—*Washington Post, December 20, 1894.*

Mr. Bushnell sustained the reputation which he has acquired, and his splendid voice nobly interpreted the solo parts assigned to the basso.—*Washington Star, December 20, 1894.*

#### PARKER'S HORA NOVISSIMA.

SPRINGFIELD FESTIVAL, 1894.

Mr. Bushnell was well received, and sang with good feeling. His voice is strong and of good color. His conception of the work is good. This work is religious only in its theme, that is to say, as religious works are estimated now. There is, however, a sympathetic quality in the work, a pathos in the setting, which the singer grasped.—*Springfield Union, May 3.*

#### ALBANY FESTIVAL, 1893.

Mr. Ericsson Bushnell, the basso, sang his part in the *Hora Novissima* well. His execution was good and his voice is powerful.

Mr. Bushnell can be addressed at 177 Duane street, New York city.

**D'Albert.**—Eugen d'Albert was married at the Protestant church of Gernsbach in the Black Forest to the Grand Ducal Weimar chamber singer, Hermine Fink, on October 31.

**Gevaert.**—The eminent writer on church music and director of the Brussels Conservatory, M. Gevaert, has received from Pope Leo XIII. the cross of the Order of St. Gregory the Great.

**Hugo Riemann.**—Dr. Hugo Riemann has taken up his residence in Leipsic, where he will teach piano and theory, and lecture at the university.

**Antwerp.**—G. van Milligen's Flemish opera *Brinio*, lately produced, was a comparative failure. While it adopts certain Wagnerian principles, as *Leitmotiv*, absence of duets, trios, &c., it clings to the old forms, hence the failure.

**Free Passes for Students.**—In 1882 Th. Odenwald, then cantor at Elbing and now director of the Hamburg Church Choir, obtained from the then Cultus Minister a grant, by which musicians who had certificates of serious study obtained a free pass to Berlin and back once a year, and a pecuniary allowance while they stayed there. To obtain this favor a request is to be addressed to the Cultus Minister with certificates as to the merits of the petitioner. Two years ago the present Cultus Minister, Dr. Bosse, renewed his predecessor's decree.



## Mrs. Carl Alves.

MRS. CARL ALVES, the eminent contralto, is an artist who needs no introduction to the American musical public. Since this singer made her formal public debut four years ago, her reputation has been sustained with brilliant success in the most prominent places. As a leading contralto, particularly in oratorio, she is regarded by a large majority as without a rival.

Mrs. Alves was at home the other afternoon at her residence, 1146 Park avenue, and with a representative of THE MUSICAL COURIER chatted for a while over her plans. The singer is plump, fresh, active and vivacious, and is more genial of aspect, as well as less matronly in bearing, than usually represented by her pictures. Her sense of humor is strong and her absence of affectation refreshing. A naturally frank, whole souled nature has taken on no veneer from the professional life, but remains unusually simple and sympathetic.

"I am now going to fill my engagement at the opening of the new Carnegie Music Hall in Pittsburg," said Mrs. Alves. "I sang at the opening of the Carnegie Hall here, and there is a pleasant idea in the association. But having filled this and a list of other engagements booked for this season, I am about to retire from concert life. I shall not sever myself from music. Oh no, I could not do that. I shall teach. I shall concentrate my efforts on making a limited class study, so as to accomplish all that lies in them, if that can be made possible. I am fond of teaching and intensely interested where I find a good voice.

"You see, it is this way. I have come to a point where it is my duty to choose one of two things. I have my husband, my two little children and my charming home, and I am not compelled, as others are sometimes, to leave all this and travel about in order to make an income. My musical ambition is just as strong as ever, but I cannot do justice to two things. I prefer my home, and whatever I do in the future I must do without having to desert it. By teaching I can always be here.

"Of course I may appear incidentally in the concert world. There are some places I have sung at which have given me such delightful recollections that in a few prominent cases I would not need too strong a temptation to sing there again. But I allude only to large affairs, far apart in recurrence as a rule. From the general standpoint I will cease to be available for concert work.

"Ah! no," said Mrs. Alves, "you can hardly say it is a pity so long as I don't need it. I am very domestic, and during the past few years the parting from my home and the straining anxiety to get back to it again were seldom justified by an artistic triumph. As I tell you, I could do it occasionally for some particularly good art reason, and certainly shall appear before the public at intervals, but I am done with the perpetual round. It is my duty, but it is my pleasure too. My home and family come first."

Two charming heads, one nestling into the shoulder of the other, a big eyed, small mouthed baby girl and a

thoughtful, sweet faced little boy, were shown in one picture to the visitor. They are the two children of Mrs. Alves, and would surely seem to enter an irresistible plea that their artistic mother should stay at home. And their mother made some indulgently fond remarks apropos of this silent plea and the dear attractions of those little people as she laid back their speaking face on the mantel. But these are the things which don't bear writing down.

"Among the most pleasant experiences of my career? Well, I shall always look back to the Cincinnati Festival. The Worcester Festival is another. At the last Cincinnati

The following are among some of the press notices received by Mrs. Alves on that occasion:

## ELIJAH—CINCINNATI FESTIVAL—MAY, 1894.

Mme. Carl Alves was the surprise of the night. She set her hearers fairly wild by her exquisite rendition of the solo, O Rest in the Lord, and had Mr. Thomas permitted it the audience would have been delighted to have had an encore. As it was she was compelled to bow her acknowledgments again and again.—*Cincinnati Enquirer*.

Mme. Carl Alves by her rendering of the aria O Rest in the Lord roused her audience to such a state of warm admiration, that every one in the vestibule and around the doors mentioned it as the gem of the evening. She has a certain German quality of solidity and earnestness, which especially adapts her to the rendering of oratorio. Mendelssohn himself was simple and direct in his own character and in all that he created; to forget this is to lose the spirit of the music, and Mrs. Alves was at all times most careful to keep it in mind.—*Cincinnati Tribune*.

## HORA NOVISSIMA—PARKER.

The contralto solo, Gens duce Splendida, was without doubt the most inspiring work of the evening. The breadth and depth of soul in Mme. C. Alves' voice well nigh lifts one's critical faculties to sleep.—*Cincinnati Tribune*.

Mme. Carl Alves gave the Gens duce Splendida with exceeding feeling and intelligence, her full sympathetic voice being adapted to such a number.—*Cincinnati Gazette*.

## MOSES—RUBINSTEIN.

Mme. Alves did most with Mr. Watkin-Mills toward redeeming the performance, and her rendering of the part of Zippora made that scene with the daughters of Midian the least monotonous of the two tableaux. She is unquestionably one of the most thorough artists that we have brought to Cincinnati for a long time.—*Cincinnati Tribune*.

Eine Oratoriensängerin von Gottes Gnaden ist Frau Carl Alves. Sie besitzt einen wunderbar-sympathischen Alt von bedeutendem Volumen singt mit vollendeter Leichtigkeit, dem feinsten künstlerischem Verständnis und einer edlen, innigen Wärme, welche selbst die bescheidenste Partie bedeutend macht.—*Cincinnati Volksblatt*.

"At the Worcester Festival of 1893 I sang for the first time in Samson et Dalila, and repeated it at the festival of 1894. I have sung there for the third time at this year's festival, and have enjoyed all my appearances immensely. Yes, with Cincinnati, this is one of my favorite points at which to sing. I had such a brilliant success, sang with such delightful artists and met such

charming friends, that I am wedded to, my recollections of both places." From among numerous notices of Worcesterfestivals the following are taken:

## SAMSON ET DELILA—WORCESTER FESTIVAL—SEPTEMBER 28, 1893.

Mme. Carl Alves was superb. She is a shining example of that recognized truth, that an American girl need not go to Europe in order to become a first-class singer. Last night her voice was in fine condition, and she seemed able to do anything with it. Tenderness, scorn, strong will, vindictiveness and triumph were as clearly defined in her tones as though a Bernhardt had spoken them. Seldom, indeed, does a concert singer so successfully depict so many and so varied emotions. Of her vocalism there is no further need to speak. It was a joy throughout the evening.—*Worcester Spy*.

Mme. Alves was wonderfully fine, and her whole rôle was instinct with genuine passion, from the clinging tenderness of the conquest of Samson to the fierce, bold, unsparing contempt of her victory over him.—*Worcester Gazette*.

Mme. Alves, as the Delilah, not only conquered Samson, but all who were within the magic influence of her voice. Her singing of



MRS. CARL ALVES.

Festival I sang in Elijah with Eames, Ben Davies and Watkin-Mills. I sang the four evenings, but my greatest success was in Elijah, although I do not regard it as my best work, by any means. When I sang O Rest in the Lord the outburst of applause was so unexpected that I was overwhelmed for a few moments and almost thought there must be some mistake about it. I could not see what I had done to merit the enthusiasm, but the audience liked it, somehow.

"When Emma Eames came on the stage that evening, she looked so superbly handsome, with her beautiful neck and shoulders and her lovely complexion set off by a black velvet gown, that I could only regard her beauty and think of her talents and feel that I myself was there simply to fill a gap, but never to arouse under such circumstances any possible show of enthusiasm. Yet here I made one of the greatest successes of my career, the more delightful because it was so entirely unlooked for."



the rôle was a revelation of all its possibilities, which will not soon be forgotten. The sentimental, plaintive, seductive and defiant measures of the several numbers were alike given with all possible perfection, the highest art characterising the delivery of each and every number. In her song to *Samson*, When Night Comes Star Laden, this singer rose to the very heights of the possibilities of vocal art, and in the one phrase, I Deadlie You, she gave an evidence of dramatic genius that found a quick response from the audience.—*Boston Herald*.

The part of *Delilah*, which is one of the greatest mezzo parts ever written, was enchantingly sung by Mme. C. Alves, who is one of the finest contraltos now before the public. Her voice has a thrilling, sensuous quality which fits her for the rôle. Her art is wonderful, and best appreciated by singers who can understand the perfection of her technic as well as the beauty of her style.—*Springfield Daily Republican*.

Mrs. Carl Alves, the contralto, with her sympathetic and powerful voice, admirably fitted to the part, easily scored the success of the evening.—*New York Herald*.

#### WORCESTER FESTIVAL—SEPTEMBER 28, 1894.

The highest praise must be for Mrs. Carl Alves in the trying part of *Delilah*. She was in superb voice and carried out magnificently a splendid interpretation of the character. If the *Delilah* of biblical story ever made love half so exquisitely as did Mrs. Alves, one can easily understand how it was that Samson fell.—*Worcester Telegram*.

Mrs. Alves is admirably fitted for the part, and it may be doubted whether she ever appears to better advantage. It is a rather sombre and languorous *Delilah*, not a shallow coquette, that she portrays, and in this she carries out the intentions of the composer, who has filled the part with such tender and moving harmonies. Her singing was a rare artistic treat.—*Springfield Republican*.

Mrs. Alves sang the exacting music of her part in a masterly manner. Nothing more satisfying could have been desired than her phrasing, her emphasis, her intonation and the intelligence she brought to bear on her efforts generally.—*Boston Herald*.

Mrs. Carl Alves had chosen the large and honestly emotional scene beginning O, Don Fatale, from Verdi's Don Carlos. She brought to its interpretation her full, impressive voice, her free, fine style, and her simple but touching emotional coloring, and completely deserved the encore to which she responded briefly with Mr. A. Foote's quiet setting of The Land of the Leal.—*Worcester Gazette*.

Mrs. Alves was never heard to better advantage in Worcester than when last night she sang the famous aria O Don Fatale. The contralto was in superb voice, and if the vocal honors of the evening must be bestowed on any individual, then they must be conferred upon Mrs. C. Alves.—*Worcester Telegram*.

Mrs. Carl Alves sustained her reputation as an able and intelligent artist in her selection from Don Carlos. Her warm, sympathetic and well trained voice was as usual a genuine pleasure to listen to, and also, as usual, she sang like the conscientious artist that she is. For an encore she gave A. Foote's In the Land of the Leal with charming effect.—*Boston Herald*.

#### BACH'S ST. MATTHEW PASSION—HÄNDEL AND HAYDN SOCIETY, BOSTON.

Mme. Carl Alves sang the alto part beyond any performance of it that Boston has yet heard, and her O Pardon Me, My God, was one of the chief gems of the whole evening, and one felt sorry (for once) that the solo *Arie My Weeping* was cut out.—*Boston Advertiser*.

Mme. Carl Alves made an excellent impression by her intelligent interpretation of her numbers. She sang O Pardon Me and the recitative and aria, Ah Golgotha, with fine expression and tenderness. The long recitatives were notably distinct in enunciation, the singer's voice possessing the carrying power in a marked degree.—*Boston Daily Globe*.

With the Boston Symphony Orchestra, the New York Symphony, and indeed with all the principal conductors, Mrs. Alves has won repeated successes. In fact, no contralto at present before the public has ever continued to reap such unqualified praise as this superior artist, whose modesty regarding her own abilities is just as great as the abilities themselves.

Popular music has never had a place in Mrs. Alves' repertoire, but as a singer of German *Lieder* she stands in the very first rank. The songs of Schumann, Schubert, Franz and others of their school are, as sung by Mrs. Alves, a rare artistic delight to hear. She is in this groove unsurpassed, and is particularly fond herself of singing the German lyric repertoire. Among oratorios she considers the Bach St. Matthew Passion and *Samson et Delila* her best works, but she has appeared with unqualified success in all.

Much original music has been written for and dedicated to Mrs. Alves, and it has fallen to her power to enlarge more than one composer's reputation in the concert room. The aria, Maria Stuart, with orchestral accompaniment, which was produced at the New York Symphony Concert, Walter Damrosch conductor, a few seasons ago, was written for Mrs. Alves by Mrs. H. A. Beach, of Boston. So also was the immensely popular song, Ecstasy, by the same composer, one of our ruling concert favorites.

There is one point on which Mrs. Alves maintains a loyal and deep enthusiasm. "All I know," she says, "in the matter of singing I have learned here in America from my husband. I have never been to Europe. My husband has been my sole teacher, and to him I owe everything." This testimony to what can be accomplished at home, coming from such a source as Mrs. Carl Alves, is of powerful guidance and value.

The following notices were received on Bruch's *Arminius*, and again on *Samson et Delila* during this past season:

Of course, many attended expressly to hear the soloists announced, and those who did so found no cause to regret the action. Mrs. Carl

Alves, a mezzo soprano of great note in the United States, was new to Providence. Though considerable had been read of her achievements in musical centres, the city never had been given a chance of seeing her in the exercise of her talent. She conquered the gathering from the start, her strong, melodious voice, its singular reach and smoothness and its brightness awakening pleasure at once. Her style was grace itself, and throughout the enactment of her rôle she evinced a large intelligence and a conception of her opportunities that impressed everyone. It is safe to state that no vocalist has made more friends here at a single appearance than did Mrs. Alves last evening.—*Providence Daily Herald*.

The part of *Delilah*, by Madame Carl Alves, was a magnificent interpretation. In all the vocalists that have been heard at our festivals the greater contraltos could be counted on the fingers, and that class of voice is not only rare, but the rarest in which to get perfection. Madame Alves' voice is rich, heavy, of beautiful quality and great range. She is unquestionably the leading alto on the concert stage of America, and an exceptionally gifted artist. She is fitted by temperament to grasp the possibilities and requirements of any rôle, and her vocal work is altogether an unalloyed pleasure. Her part took her up to B, which she took with firmness, tone and certainty. The rôle of *Delilah* is not a pleasant one, but if the original played her part as well as Madame Alves there is little wonder that *Samson* succumbed if he had a musical ear. Although the audience never knew it, Madame Alves was suffering from a rather sudden attack of tonsillitis, and it is to be hoped she will not suffer for her devotion, for she did not spare herself.—*Montreal Daily Herald*.

Space forbids more of the press excerpts, which few singers have earned, in such abundance as this admirable contralto. She can ill be spared from our concert stage, but if Mrs. Alves adheres to her idea of appearing incidentally at prominent musical affairs she will be freely pardoned by an appreciative public for husbanding her



LEONARD E. AUTY.

energies for important functions, saving herself intermediate unnecessary wear and tear, and absorbing all the pleasures of a genial, happy home.

But she must decide to be heard occasionally.

#### Leonard E. Auty.

AMONG the tenor singers known to the music loving public of this country a place in the first rank belongs to Leonard E. Auty, a lyric artist and oratorio soloist whose rare musical gifts have been added to and perfected by earnest study, and whose voice improves with each succeeding season.

When but a child of nine years Leonard Auty was a student of the great oratorio scores; he led an English choir when so small that he was compelled to stand on a footstool to see over the rail, and at eighteen he was the conductor of an oratorio society in a populous town.

He was an absolute enthusiast—and still is—in regard to the great compositions of the masters of oratorio; and his early training and experience in this class of musical work have unquestionably been valuable and unique. As a member of various singing societies in his early days Mr. Auty traveled and sang, his only recompense being opportunities of hearing the great artists of the day. Such artists became his models. He determined to make music his life work, and singing his profession.

He placed himself under the instruction of Mr. James Broughton, for many years the musical director of the Leeds (Eng.) Musical Festival. Under Mr. Broughton's tuition, at nineteen years of age he had mastered the leading works of the oratorio and classic repertoire, besides numerous songs and ballads. His remarkable readiness in sight reading was still further developed; and this enabled him in after years to perform many noteworthy vocal feats—among others the reading at sight in public, without a rehearsal, of the tenor passages of Schumann's *Paradise and the Peri*—an extraordinary musical tour de force which he accomplished recently in Philadelphia.

Later Mr. Auty became the pupil of Mme. Tonnelier, well known in this country at an earlier day as Miss Anna Milner, prima donna soprano, and the wife of Henry Cooper, the violin virtuoso. To Mrs. Cooper Mr. Auty ascribes the best qualities of his vocal method.

Mr. Auty's professional début was made at Glasgow, Scotland, in a repertoire of Scottish songs and ballads, and

later he toured in concert through the leading English towns with a troupe of leading solo artists in such works as *The Messiah*, *Samson*, *Judas Maccabeus*, *The Creation* and excerpts from *Il Trovatore*.

Mr. Auty came to the United States in 1884, and at once assumed a leading position in musical circles in Philadelphia. Rejecting all offers to engage in operatic work, he quickly won recognition as a leading oratorio and lyric tenor artist in this country. Two years ago he occupied the position of solo tenor in the choir of Grace Church, New York, from which he retired when Mr. Warren was displaced. He has since been identified with the progress of musical art in the metropolis, where his career has thus far been brilliantly successful.

Here are a few press notices, which tell a story of Mr. Auty's success:

A very agreeable song recital was given in Carnegie Music Hall on Tuesday evening by Mr. Leonard E. Auty, the English tenor. He was particularly felicitous in his singing of Scotch ballads.—*New York World*.

#### ELIJAH.

Mr. Auty is by all odds the best exponent of the tenor part in oratorio music heard in this city. He possesses a voice of pure tenor quality, which he uses in a legitimate and artistic manner. His one great recitative and aria was sung with much refinement and finish, and a refreshingly clear enunciation of the text.—*Newark Advertiser*.

#### MESSIAH.

Mr. Auty, who has a voice of sympathetic quality, sang with rare intelligence and conscientiousness. The recitative, Comfort Ye, was artistically phrased, and the succeeding aria, Every Valley, very skillfully delivered. On the conclusion of his solo, Thou Shalt Break Them with a Rod of Iron, he was given a generous demonstration of applause.—*Toronto Mail*.

Mr. Auty sang in a refined and artistic manner. His rendering of Thou Shalt Break Them pleased the audience best and an encore was demanded.—*The Empire, Toronto*.

Leonard Auty was very well received, his rendition of But Thou Didst Not Leave being particularly fine.—*Toronto World*.

Mr. Leonard Auty, of New York, took the tenor part, his chaste and sympathetic singing winning loud applause. Mr. Auty's singing of Thy Rebuke Hath Broken His Heart was very true and effective.—*The Globe, Toronto*.

Mr. Leonard E. Auty, who has almost a national reputation as a tenor, showed to even better advantage than usual by his faultless rendering of the many difficult solos in the *Rose Maiden*.—*Trenton Times*.

The vocal honors were carried off by Mr. Leonard E. Auty. His Macgregor's Gathering wrought up the Scotch enthusiasm of the audience to a high pitch, as it gave full effect to the stirring expression—the fire, and spirit, and defiance—contained in its lines, while the pathos of the *Flowers of the Forest* was equally well produced.—*Scottish American, New York*.

Mr. Leonard E. Auty, an English tenor, gave an interesting song recital in the chamber music room of Music Hall on Tuesday evening last before a large and well pleased audience. He made a decided success, and before the program had been half finished had firmly established himself in the favor of the audience. He gave the three oratorio selections with effect, showing him to be at home in oratorio as well as ballad singing.—*NEW YORK MUSICAL COURIER*.

The *Desert* made a deep impression, and its production deserves to be called an event of mark in Philadelphia musical history. Mr. Leonard E. Auty sang in it with fine understanding and expression. He was always very effective in *The Creation*.—*Philadelphia Telegraph*.

Mr. Auty, the tenor, did the best of the solo work. He is thoroughly at home in oratorio. He covered himself with glory by his superb singing of the *Chant of the Messiah*, and by his fine delivery of the lovely solo O, Night.—*Philadelphia Call*.

Mr. Auty was never heard to better advantage. The tenor solo, Shine, Holy Sun, in *The Crusaders*, was considered by some as the finest effort of Mr. Auty ever heard here.—*Wilmington Evening Star*.

#### Henricks Music Company.

ONE of the largest and handsomest warerooms in Western Pennsylvania is that of the Henricks Music Company, located at 101 and 103 Fifth avenue, near Smithfield street, Pittsburgh, Pa. The main showroom is 80 feet wide and 240 feet long, and the appointments are as complete as can be found in any wareroom in the East.

The company was incorporated in 1890, and within the last five years has made a success which has made it notable among the enterprises that have built up their prosperity upon the Weber piano and the line of instruments associated with that name—the Stuyvesant and the Wheelock.

The Weber piano, which has always enjoyed an enviable reputation throughout the territory controlled by the Henricks Music Company, has been pushed to the fore as their leader, with the result that it is found in the houses of some of the best members of the musical circle in Greater Pittsburgh.

Aside from the Weber, the Wheelock and Stuyvesant pianos, the Henricks Music Company has for sale the Farand & Votey organ, as well as the Palace organ and the wonderful *Eolian*, which it has done much to introduce to the music lovers of that section of the country.

To visit the rooms of the Henricks Music Company means to be presented with one of the most varied and complete stocks of musical instruments to be found in the United States.

**Antoinette Sterling Here.**—Mme. Antoinette Sterling has arrived by the steamer New York for the purpose of appearing in concerts, the first one to take place at Boston November 20.



# THE Leading Musicians

—OF—

## Greater Pittsburgh.

GROUPED around the representation of the new Carnegie Library, Museum and Music Hall opened last week at Pittsburgh, Pa., we give to our readers this week the portraits of those musicians and teachers of music whose names and services have been identified with the progress of that progressive city, who have made felt the want which Mr. Andrew Carnegie has so generously supplied in a structure which will doubtless be the centre of all that is best in musical culture in the Greater Pittsburgh. A brief sketch of the work of the more prominent followers of the divine art follows below, and will be read with interest by those who would acquaint themselves with a set of earnest workers who have labored in their various branches to bring about the recognition of Pittsburgh as the leading centre of music in the middle West.

It is the intention of THE MUSICAL COURIER to recognize in similar form the work of musicians in other larger cities, and the series of portraits and biographies that will be published within the next few months will comprise the most comprehensive history of the music in several cities that has ever been presented in printed form.

### Adolph M. Foerster.

MR. ADOLPH M. FOERSTER, of whom an excellent portrait is given, is too well known in Pittsburgh, the city of his birth, to need an introduction. He is one of the small coterie of native Pittsburghers included in the local fraternity of professional music teachers.

With the exception of the years spent in Europe for the purpose of completing his musical education, and one year as a teacher in Fort Wayne, Ind., Mr. Foerster has passed all his life in Pittsburgh and has always been closely identified with her musical interests, besides doing much for the advancement of musical art in America. He is a teacher of marked ability and success, and his pupils ever hold his services to them in grateful remembrance. As a composer he has gained a high reputation throughout the Eastern States and elsewhere, and the masterly handling of the themes introduced compels the highest admiration.

His songs are instinct with beautiful melody, much of it of a profound character, and all persons of musical taste are charmed with the originality of his work. During the Pittsburgh May Festival of 1884 Theodore Thomas accorded Thunelda a prominent place on one of the programs, and as played by the Thomas Orchestra it elicited great admiration and applause. In the May Festival of 1889 his Love Song, for soprano and orchestra, was given at an afternoon performance; and in 1891, at the last May Festival, Anton Seidl introduced his Festival March, which has since been a part of musical programs at concerts given in other cities.

Mr. Foerster was born February 2, 1854, in Pittsburgh, Pa. He studied at home with his mother first, and then for a brief time with Mr. Jean Manns. After a term of three years of commercial life he went to Leipsic, Germany. At the conservatory there he studied singing with Leo Grill and Adolph Schimon, piano with Th. Coccus and E. F. Wenzel, and theory with E. F. Richter and Robt. Papperitz.

During that time he became acquainted with Robert Franz, with whom he exchanged letters for nearly eighteen years afterward. Upon his return he took an engagement with A. K. Virgil, principal of the Fort Wayne, Ind., Conservatory of Music, where he remained one year. Since then he has been a resident of Pittsburgh. For a short time he had the Symphonic Society and Musical Union, both extinct societies now.

His chamber music has been very extensively played, consisting of a piano trio, a piano quartet and a string quartet. A new piano quartet will likely be heard this season that is highly spoken of by those who have heard

it in private. Mr. Foerster has also composed a number of pieces for violin and piano, and cello and piano, numerous songs, and still more numerous piano pieces, many that have been extensively used. A few part songs might also be included in this list. Many of these compositions are published in Germany, and have been very well received by the German press.

He also wrote a Dedication March especially for the opening of the new Carnegie Hall, which was played by the New York Symphony Orchestra under Walter Damrosch.

### Carl Retter.

MR. CARL RETTER has been prominently identified with Pittsburgh's musical life since 1871, when he came here, a youth of twenty-one, fresh from his finishing studies (partly pursued under Dr. Hans von Bülow) at the New Royal Music School in his native city of Munich. His series of historical piano recitals during the seasons of 1875 to 1877 firmly established his reputation. These were followed by a series of chamber music concerts.

In May, 1877, he organized the Symphonic Society, which, through its own subscription concerts and also by its share in The Messiah production of 1878 and the first May festival of 1879, made a brief but brilliant record, as yet unequalled by any other purely orchestral organization in this city. From this time on Mr. Retter has drilled and conducted large choruses for all the more important music festivals given in Pittsburgh, being associated with Mr. Theodore Thomas in conducting those of 1883, 1884 and 1885, and with Mr. Seidl in that of 1889 and 1891.

That the latter festivals were given at all was wholly due to Mr. Retter's personal activity in planning and organizing them. While he has always had, as now, the hearty and active encouragement of the best elements of the community in these important enterprises, his festival plans have been upon a scale of expenditure that forbade even the expectation of any considerable financial gain, and certainly has not in either case had that result. High artistic aims, public spirit and indomitable perseverance have characterized these larger efforts, as well as the various important series of piano recitals and chamber concerts for which Mr. Retter has found time in the midst of his constant and highly successful labors as teacher, organist and conductor. His compositions have been few, but uniformly good. Musical Pittsburgh stands indebted to no one more than to Carl Retter.

Mr. Retter is one of the founders of the Art Society and one of the two original members now residing in Pittsburgh. He is admittedly not only a sound, thoroughly equipped musician, but an artist of feeling and rare versatility, an unsurpassed sight reader and a man who can take hand quickly in any musical enterprise and carry it through to artistic success. When the idea was conceived to organize a permanent orchestra in Pittsburgh there was one man, and only one man, who could be pointed to as worthy conductor, and that man was Carl Retter. He had years ago been approved by Theodore Thomas as "the best young chorus director in the United States," and it was at the Pittsburgh Festival of 1883 that Mr. Retter conducted the Elijah with the Thomas Orchestra through one of the finest performances of the work ever given in any capital. By invitation of Theodore Thomas Mr. Retter also conducted at the festival of 1884 Dvorák's Stabat Mater and at the festival of this year Dvorák's Requiem.

With reference to the projected orchestra to be called the Pittsburgh Symphony, the following clipping from an interview with Mr. Retter, published in the *Pittsburgh Leader*, July 21, 1895, will throw light on Mr. Retter's attitude and influence in the matter:

When is the permanent orchestra of which you are to be director to be organized?

I sincerely hope I may be able to effect the organization and begin work this fall. The charter was applied for by me in 1893 and granted. An advisory board of twelve citizens was organized, officers were elected and committees appointed. Matters are at a standstill now until the committee on the guarantee reports. The men are C. B. McLain, Tom Bigelow and J. J. Buchanan. A guarantee fund of \$10,000 is required. The idea is to commence immediately it is raised, organize an orchestra of sixty pieces and give six public performances during the season. Of course the orchestra would be open for engagements for choral work.

Is it not possible for Pittsburgh to have just as good a permanent orchestra as New York or Chicago?

The material would become as good here as in other cities. Such an organization would draw musicians to Pittsburgh, and would be of an immense benefit to the city. The panic of '93 interfered with the plans for the organization of the orchestra, but I hope that they will be accomplished this fall. Our constitution and by-laws are ready; everything is done except the raising of the fund.

Mr. Retter is a man of many friends in the musical world, where he commands a sterling esteem. He is a close friend of Theodore Thomas and Anton Seidl, and at one time had a strong temptation to relinquish Pittsburgh on the invitation of Theodore Thomas to become assistant musical director of the Cincinnati Musical Association, with charge of the entire work of the festivals. Mr. Retter, however, had sown and watched develop too many musical hopes and plans in Pittsburgh to care to leave them with the point of fruition in view. He has identified himself

completely with Pittsburgh musical life, where he has not only been the active spur but the originator of the main enterprises which have led to the now promising artistic level of Pittsburgh's musical affairs.

The project of the ultimate symphony orchestra was evolved from a series of religious services held in the Pittsburgh Exposition Building, where an orchestra of sixty organized by Mr. Retter played weekly excellent programs in such admirable fashion under Mr. Retter's baton that a larger body under the same baton permanently organized became a leading idea.

That Pittsburgh, owning already a capable body of players needing but slight external addition, may be enabled to secure the guarantee which will find them together is a laudable hope. In Mr. Carl Retter they find at once an inspiring musician and an admirable conductor.

### Simeon Bissell.

THE evolutionary period of Pittsburgh's musical growth, whereby it has historically crept from an unrecognized artistic location to an art centre of metropolitan proportions, has been just a quarter of a century. Twenty-five years ago all that Pittsburgh could claim in the way of musical interests were a few private teachers, one English singing society, and a number of brass bands. As to its church organs, they were representatives of the age when roaring noise was chiefly the organ point of contrapuntal display.

If one of Pittsburgh's old music masters, however, whose weary digits or "lipping tongue lies silent in the grave" could be released from his imprisoned tomb, the transformation to him would be as though it were the fulfillment of a visionary dream of a more visionary prophetic dreamer.

Among the resident musicians who made their appearance in Pittsburgh during the day of unpretentious things was Simeon Bissell, and if the musicians who are strictly professional were counted he would be listed as number one in length of residence.

The subject of this sketch, who was born in England, where he received an education of broad musical and scientific culture, came from a stock whose musical abilities were recognized all through the Midland counties. Mr. Bissell, like most successful English musicians, imbibed the elements which constitute the structural growth of the Anglican musician between ecclesiastical walls. In such an atmosphere the acquisition of pedantic solidity generally results in the inbreathing, as it were, of the contrapuntal style which permeates the English church music.

Mr. Bissell had early advantages in being a pupil of such renowned tutors as Dr. Buck, organist of Norwich Cathedral, Dr. Horace Hill, composer of the oratorio *Nehemiah*, Lambert George Curtis, a well-known English organist, and the celebrated John Curwen, also of Norwich, a place famous for its musical festivals.

This sketch is intended as a succinct history of Mr. Bissell's doings in Pittsburgh. Simeon Bissell is a most indefatigable worker along all musical art lines. Perhaps his first important step in the musical advancement of Pittsburgh was the inauguration of the first Conservatory of Music. Mr. Bissell was thoroughly alive to the fact that no systematic methods, such as are known only in conservatories, had been adopted in the growing city of Pittsburgh, and therefore proposed the formation of a musical institution in connection with the Pittsburgh Female College, a school widely known at that time for its scholastic advantages.

Through the energy of Mr. Bissell the thought became a crystallized fact, and in five years from the date of the establishment of the Pittsburgh Conservatory of Music it had an enrollment of over 300 students. At this period Mr. Bissell introduced the class system of piano teaching, also ensemble piano playing in connection with orchestral instruments. In addition to this and other scientific instruction he gave annually experimental and analytical lectures upon music and the instruments for its production. In this field of instruction Mr. Bissell's wide range of knowledge was brought into service in the analogous treatment of subjects discussed. Through his great success as a teacher and organizer he was sought by other institutions of learning. Among the number were the New York College of Music, in New York city, and the Pennsylvania College for Women, in Pittsburgh.

In 1884 the management of Curry University, one of the most popular schools in Western Pennsylvania, succeeded in obtaining Mr. Bissell's services to establish a similar school in connection with its other departments, and for eleven years this music school, Curry Conservatory of Music, has been steadily growing, until now its matriculation book exhibits the largest attendance of any music school in Pittsburgh or its environments.

Among the hundreds of pupils who have received instruction from Mr. Bissell, either directly or by supervision, many are occupying lucrative positions and are filling successful concert and church engagements. The *Pittsburgh Press* says:

"Mr. Bissell, who is one of the most prominent of Pittsburgh musicians, has filled some of the most important positions as organist and choir director, and as a teacher in



the several branches of music his success has been evidenced by the large number of public performers, both vocal and instrumental, who claim him as their instructor. This is the highest kind of success."

Among the Pittsburgh composers Mr. Bissell can claim a place in the front rank. His compositions are numerous and cover several departments of musical form. The most extended work from his pen is a satiric opera, *Luciella*, in three acts, which the author and composer expects to bring out this season. This work has been highly spoken of by critics, who predict for it a success which will probably make the Pittsburgh composer famous. It is expected that the initial performance will be given in Pittsburgh, as Mr. Bissell has received a request signed by hundreds of the leading citizens. In such event the cast will be selected in New York.

Mr. Bissell, having a scientific as well as an artistic bent of mind, has investigated many of the sciences. With his marked inquisitive ability he some years ago took up the study of anatomical and mechanical means with systematic methods for the more ready acquisition of technique in piano and organ playing. As he was about the first in this country to scientifically investigate this line of musical interest, his experiments as well as the device which he invented received the highest praise and most interesting consideration from piano virtuosos, including Liszt and Rubinstein. The majority of resident musicians and pianist virtuosos of America availed themselves of the opportunity which the Finger Strengtheners afforded them in acquiring and sustaining the requisite technic for modern piano playing. Among the number were Alfred H. Pease, S. B. Mills, Nanette Paulk-Auerbach, Asger Hamerik, W. H. Sherwood, Benno Sherik, Otto Sutro, Dr. F. L. Ritter and Joseph H. Gittings.

Some of the foregoing musicians boldly affirm that after practicing on Mr. Bissell's Finger Strengthening system for fifteen minutes, their fingers gained more endurance and vigor than they would by practicing on any piano without it for several hours. By this method the training of the hand and fingers to produce the various qualities of touch is a comparatively easy task.

As with most English musicians, the organ is Mr. Bissell's favorite instrument, and of this "king of tone producers" his knowledge is far above that of the average organist. In his method of registration he has won the highest praise from many of the world's famous organists, among whom are the celebrated Thomas Best, organist of the Town Hall, Liverpool; Dr. Spark, organist of Leeds Town Hall; Dr. E. H. Turpin, president of the College of Organists, London, and Dr. John Stainer, organist of St. Paul's Cathedral, London.

Mr. Bissell can no doubt claim first honors in the introduction of organ building into Pittsburgh, wherein the characteristic qualities of tone imitative of orchestral instruments, together with the most perfect and artistic mechanism were included.

The first organ of a sufficient magnitude to be termed a large modern instrument which was erected in a Pittsburgh church edifice, is the East Liberty Presbyterian Church organ. This instrument was schemed and designed by him, and is to-day admitted to be the representative organ for tone quality, either by individual registers or ensemble effect, notwithstanding the fact that Pittsburgh now possesses more really fine organs than any other city of its size in the United States.

As a progressive, enthusiastic musician Mr. Bissell keeps abreast of the times, and in addition to his many sided qualities as a broadly cultivated musician he wields a vigorous, fluent and versatile pen. His numerous articles on music and other scientific subjects, which have appeared in local and foreign journals and periodicals, have attracted a great deal of attention.

Mr. Bissell was married in August, 1872, to Miss Luella McCabe, daughter of the late Dr. J. W. McCabe, of Washington, D. C., at one time a prominent physician of Pittsburgh. Mrs. Bissell is musically and artistically inclined, especially in the art of painting, in which she possesses marked ability. The other members of Mr. Bissell's family are a son and daughter. The residence of the family is in the East End, where their lovely home is a delightful and hospitable rendezvous for kindred spirits.

### Joseph H. Gittings.

MR. JOSEPH H. GITTINGS is one of the most widely known and popular of Pittsburgh's pianists and teachers. Mr. Gittings, who was born in England, came to America in 1870 with the primary view of marrying a young lady who had been the companion of his boyhood. This done, after a residence of six years at the home of his bride in Portsmouth, Mr. Gittings moved in 1876 to Pittsburgh, where his qualifications were urgently needed, and where he immediately acquired the prominent position as teacher and general musician which his talents have since enabled him to retain.

Mr. Gittings studied in England with Samuel Simms and Simeon Grosvenor, Mus. Bach. Ox. He also worked under the eye of his elder brother, an excellent musician and violinist and a severe task master to the younger piano student,

who, however, gained enormously by reason of this surveillance. He arrived in Pittsburgh a brilliant pianist and was early heard in some piano recitals, but Mr. Gittings has grown much in his art since those days of 1878, not being one of the men who rest satisfied with a competence of attainment.

His first regular position was as accompanist to the then flourishing Gounod Club, where for his rare faculty of first sight reading, as well as a superior guiding intelligence and admirable execution, he immediately gained prominence. Clement Tetedoux was the choral director of this organization, which upon his departure for New York gave way to other societies newly named. The next position accepted by Mr. Gittings was that of director of the musical department of the Pennsylvania Female College, a post he has now filled with distinguished honor for eighteen years.

From his class in this institution have come forth pupils who have distinguished themselves as pianists all over the country, among them Miss Estelle Abrams, now Mrs. Wm. H. Sherwood, with a host of others who, when they have continued study, have proceeded abroad to Leschetzky and teachers of like calibre, from whom they have always received distinguished commendation for their development.

Mr. Gittings has been about fourteen years organist of the Third Presbyterian Church, where the memory of Mr. H. W. Nicholl, the composer, rendered it a difficult task for any of his successors to hold their own. As director and member of the Classical Trio Club, of which Mr. Carl Maeder was the violinist and Mr. Charles Cooper the violoncellist, he contributed largely to the instruction and pleasure of the musical community. Pittsburgh owes to his energy and enterprise the hearing in serial recitals all the pianists of eminence that have appeared in that city—Sherwood, Maas, Rivé-King, Joseffy, Perry, Amy Fay, &c.

The claims upon Mr. Gittings' time as teacher have of late years been such that he is now seldom heard in public. But a former marvelously free and fluent technic, with his rare power to read at lightning speed, have on numerous occasions enabled Mr. Gittings to do at short notice what other artists would hesitate to undertake without lengthy preparation. He is always ready to come to a rescue. He has played with Mrs. Rivé-King the Saint-Saëns concerto; with Sherwood, Liszt's Mazeppa; Fantaisie, Schubert, with second piano by Liszt; Schumann concerto; Homage to Händel, by Moscheles; Danse Macabre, by Saint-Saëns; Theme and Variations by Hollander; Fantaisie et Sonate, by Mozart, with second piano by Grieg; the Liszt E flat concerto, with Rosenthal, and numerous other works for two pianos with leading virtuosos without having taken the time to prepare them which any average pianist would require. In every instance he has played with success.

Mr. Gittings is the owner of an extensive and valuable library the classical predominance in which furnishes the true key to his own tastes. He is broad, with no ultra-severity, but his native predilections are for the older masters, whom he plays with sympathetic understanding. His knowledge of the literature of his instrument is enormous and his repertoire, despite native preference, covers a versatile ground. Away from his art the pianist is one of the most genial, whole-souled, kind-hearted men alive, beloved by pupils and friends, and admired and respected at large. To all from whom Mr. Gittings has drawn inspiration he is grateful, but he dwells always with special emphasis on the influence of Wm. H. Sherwood, from whom he at one time took some lessons.

Music through Joseph H. Gittings has received a weighty impetus in Pittsburgh. As leading apostle of the domestic instrument he has largely controlled the growth of good music in many homes whose taste and appreciation are the outcome of his instruction to their sons and daughters. Pittsburgh would not be musical Pittsburgh without Joseph H. Gittings.

### Kate Ockleston-Lippa.

MME. KATE OCKLESTON-LIPPA, a gifted woman, a born as well as cultivated musician, is distinguished among her sex in Pittsburgh, where she has now been settled for about thirteen years. Mme. Ockleston-Lippa is a native of England, where as Miss Kate Ockleston before her departure for America she won honors as a pianist at the most important concerts of the day. She is a King's Prize of the Leipzig Conservatory, a pupil of Reinecke, Jadassohn and Maas, and having played publicly abroad with immense success, at the Gewandhaus, Leipzig, she returned to England to make a brilliant début. She played at the Crystal Palace and St. James' Hall, London, with the Philharmonic Society, Liverpool, at the Gentlemen's Concerts, Manchester, with the English orchestras under the late Charles Hallé, Julius Benedict and August Manns, was Festival Organist of the Frodsham Deanery Choral Association, gave piano recitals by invitation at Oxford University, and had the honor of playing before royalty at the palace of the Duke of Westminster, on every occasion scoring a marked success.

In America Mme. Lippa was accorded the honor of giving the first recital in the American Artists' Series at the World's Columbian Exposition, Chicago.

A woman of supreme talents and a brilliant record, and a good literary writer among other things, Mme. Ockleston-Lippa has in Pittsburgh turned her energies to teaching and has also been organist and directress for eleven years of Christ's Prot. Epis. Church, Allegheny, a position resigned for a similar one at Cavalry M. E. Church. This latter Mme. Lippa was obliged to resign some time ago by reason of a severe illness from which, being now recovered, the artist is able to resume her labors with all her recent energy.

The special Sunday evening services arranged by Mme. Lippa from one composer's works were so well arranged and performed as to become a feature of marked interest, and her resumption of this nature of work is much needed and desired.

As a teacher Mme. Lippa has attained unusually successful results and stands in the very first rank of her profession. It is a matter of note that three of her piano pupils were the only candidates who passed the examination held in Pittsburgh for admission to perform in the Women's Building at the World's Fair. Mme. Lippa is at present directress of the music department at Professor Schmid's College Preparatory School, Allegheny, where she upholds a standard of artistic excellence in her methods of teaching, which never fail to produce admirable results. She is a woman not only of rare musical qualification, but with a special gift and facility in the art of teaching and by a large class of pupils, as well as by the general musical community, she is held in high admiration and esteem.

Incidentally Mme. Lippa has continued to play in public. From Germany and England the artist brought with her to America press critiques on her public performances, all dealing in terms of enthusiastic but discriminate praise. Mme. Lippa has added to these on this side of the water, and in Pittsburgh and Philadelphia has earned the most flattering commendation from the press.

She has written some compositions herself, showing talent and originality, and has a brilliant concert repertoire, classic and modern, in which it is to be wished she might more often be heard. In London her record is that of a foremost pianist. In America Mme. Lippa has devoted her principal energies to teaching, but for an artist of such calibre there is always room and a welcome on the public platform should Mme. Lippa ever decide to divide her energies systematically and return there.

### Charles C. Mellor.

MR. CHARLES C. MELLOR, of the firm of Messrs. Mellor, Hoene & Hendricks, is one of the oldest and strongest authorities on organ matters at present resident in Pittsburgh. His powers come by direct inheritance, his father, John H. Mellor, having been the successful organist in Trinity Church, Pittsburgh, for twenty-seven years. In 1856 Mr. Charles C. Mellor became organist of St. James' P. E. Church, from which he changed in 1857 to Christ M. E. Church. From there he assumed charge from 1863 to 1884 of the organ of the First Presbyterian Church, the largest organ at that period in the city. He is widely recognized among musicians and musical circles as a most skillful and accomplished organist, and has been constituted a personal court of appeal in all affairs of doubt or difficulty connected with the organ which may need a settlement.

From 1855 Mr. Mellor has been prominently identified with the organization of the various Pittsburgh musical societies—the Philharmonic Society, the Gounod Club, the Cantata Society and others. He has been the collector of the largest musical library ever formed in Pittsburgh, a valuable possession, which he presented, a free gift, to the Carnegie Library. Included in this were two unique Munich scrap books, dating back to 1811, made by William E. Evans, who died in 1855. In 1831 Mr. Mellor's father entered into the business of which his son assumed control in 1863.

Mr. Mellor, who is a student of many sciences outside music, has been for many years a director in the Pittsburgh Library Association, and a prominent figure in the Academy of Science and Art. His wife, who is a native of Pittsburgh, has been a prominent singer for twenty years. Largely influential in Pittsburgh musical progress has been the name Mellor, and to the subject of this sketch does Pittsburgh gratefully acknowledge itself indebted. Mr. Mellor is still an active factor and promises to remain so for a good many years to come.

### Harry C. Archer.

MR. HARRY G. ARCHER stands prominent in Pittsburgh as a teacher of organ, piano and theory of music. Mr. Archer was born in Bellaire, Ohio, but removed at the age of seven to Columbus, Ohio, where his first musical training was received. Going abroad to Europe, Mr. Archer pursued his studies in Berlin, where for three years he worked under the most eminent masters, studying organ and theory with Dr. Reimann, and piano with Professor Loeschorn. Well equipped with the knowledge to teach, and possessing also the particular gift and taste required to impart knowledge, Mr. Archer arrived in



Pittsburgh about three years ago and was at once able to form classes, which he continues to conduct with pronounced success and infinite satisfaction to all concerned.

Besides his teaching works Mr. Archer is organist at the First Evangelical Lutheran Church, Grant street, and instructs also a large class at McKeesport twice each week. His energies and ability have made themselves felt, and both socially and artistically Mr. Archer is a pronounced favorite in Pittsburgh, where a successful future awaits him.

### F. J. Bussman.

THE most favorable indorsement for a teacher is the success of his pupils. In consequence Mr. F. J. Bussman's reputation as a vocal teacher has been firmly established in the numerous successful singers he has trained.

Although not endowed by nature with a good voice, Mr. Bussman in spite of this defect nourished a passion for singing, and his strong character made him overcome apparently insurmountable obstacles. The primary step he made in this direction was when studying art in the Bavarian metropolis. The first teacher under whom he studied was Prof. Julius Hey, at the present time the most celebrated vocal teacher in Berlin.

After his return to Pittsburgh Mr. Bussman chose the career of a portrait and landscape artist; but not for long, as his passion for singing, together with his musical temperament, soon absorbed his whole interest. From that date Mr. Bussman frequented musical circles taking an active part as a vocalist. The encouragement he met with determined him five years later to go back to Europe to study voice culture and to qualify himself for a professional singer.

After a thorough and successful training at the Conservatory of Munich Mr. Bussman went to Milan in Italy, pursuing his musical studies there under the able tuition of Signor and Signora Albites, once the celebrated Gazzaniga, who sang at the opening of the Academy of Music in Philadelphia thirty-five years ago.

From Italy Mr. Bussman returned to Pittsburgh, where he accepted a position as solo tenor in one of the leading churches at a large salary and also opened a studio for vocal teaching. Since his debut Mr. Bussman has met with remarkable success.

For the past eighteen years he has developed the talent of a great many singers whose voices are frequently heard in the best musical circles, and their success is a splendid testimony to their instructor.

Undoubtedly Mr. Bussman is one of the most successful vocal teachers in the country.

### James Knox McCollum.

IT would be impossible to write of the musical development in our cities without telling much of the life and labors of the quiet mannered, modest, unassuming man named above as the subject of this sketch.

Like many other great names known to fame, Mr. McCollum was born in Washington County, Pennsylvania, near the village of Prosperity, August 10, 1847. His first essay at livelihood was to learn the printer's art and mystery, also another indication of greatness, in Washington borough, whence he went to Pittsburgh in 1870. He followed his calling as a printer until 1880, yet during all his life the love of music was the great charm and aim of his hopes. Possessed of a good tenor voice he early applied himself to its development, and, with his strong Presbyterian tendencies, it is not strange that he soon was found in capable charge of a church choir. In this capacity he has served in the First, Second and Shadyside Presbyterian churches of Pittsburgh.

In 1878 he was chosen as conductor of the Mozart Choral Society, then organized by a few earnest souls who came together actuated by a sincere love for choral music and a worthy ambition to develop a love for it.

In the year 1881 Mr. McCollum abandoned all else and began teaching voice culture and singing. Without any special opportunities for the study of his profession beyond what was offered in Pittsburgh, he pursued his work as teacher and conductor with energy, devotion and remarkable success.

The Mozart Choral Society, with Mr. McCollum, grew from year to year in numbers, efficiency and influence, and under the inspiration of its leader on February 20, 1885, at the second concert of its seventh season gave its first regular concert with orchestra. The next year the constitution of the society was changed to admit of the formation of an orchestra as part of the society. Then followed the change of name to the Mozart Club and its incorporation. During all these years up to the present time the interest of the public in the club and its work has steadily grown, until today the Mozart Club has come to be considered as the representative institution of its kind, and bears a reputation as a singing society which is second to none in the country.

It is not saying too much to state that to Mr. McCollum belongs the credit for the present existence and status of the Mozart Club.

With a singleness of purpose that is without parallel, with a devotion and ability that are seldom equaled, and

often hindered and impeded in his progress, against these most adverse conditions Mr. McCollum continued in his chosen path, inspiring new friends and helpers at every turn, and gaining a brilliant reputation as a conductor for both chorus and orchestra.

It is a difficult thing at this time to properly measure the extent of this one man's efforts for the benefit of music in Pittsburgh. In the development of the chorus he has followed the old-established lines with surprising success. As an orchestral conductor his work and success have been equally great. While others were disposed to stand back and await the opportunity for pecuniary reward before undertaking to organize a local orchestra, this unassuming man gathered the local musicians about him and by sheer force of his magnetic will bound them together and showed to our people the magnificent orchestral possibilities right among our local talent.

The most remarkable fact in Mr. McCollum's whole career is that he has accomplished so much for chorus and orchestra with no other help or aids than his own efforts. Self-made, or rather self-developed, in all his course he sufficiently understood himself and his work to be always in advance of the latter. Though frequently sneered at by some of the musical wisecracks, who never can see anything good in their own people, he fairly and honestly won and earned the results, and has beyond question proved his ability and his right to a name as one of our country's foremost conductors.

Though somewhat interfered with by his work with the club, Mr. McCollum has shown himself to be a teacher of voice of more than ordinary intelligence. Many of the best local singers are numbered among his pupils, and they all bear testimony that his methods are of the best.

The death of his wife, which took place September 30, 1895, although not unexpected, as she had been a sufferer for years, has in a great measure thrown a great shadow over his life, and this, too, at almost the moment of what will undoubtedly be his greatest moment of triumph.

Though others may have had greater opportunities for study and development, yet the full importance of Mr. McCollum's work can be best understood when it is said that he gave to Pittsburgh a chorus as good as the best; that along with the growth of the chorus he educated the people in their musical appreciation and aspirations; that he has demonstrated the efficiency of local orchestra and found it not wanting; and who can tell how much this has had to do with the making it possible for us all to enjoy what Pittsburgh never had, a beautiful music hall in connection with the Carnegie Library?

### Charles Davis Carter.

CHARLES DAVIS CARTER, director of the Western Pennsylvania Conservatory of Musical Art, Pittsburgh, Pa., formerly Duquesne Conservatory of Music, one of the most accomplished in his profession, was born in Brooklyn, N. Y., April 25, 1857. His early musical training was received in New York city, and for a year prior to his departure for Europe with the eminent organist S. P. Warren.

In 1877 he visited Leipsic, Germany, and became a student both at the famous conservatory of that city and also at the university. After a period of two years' study at Leipsic Mr. Carter was attracted to the Royal Conservatory of Munich. Here, as a pupil of the great Rheinberger, royal musical director to the King of Bavaria, he proceeded with his organ study and the branches of theory and composition; also with other celebrated masters, voice culture and artistic singing, orchestral score reading and the art of conducting, acting for more than a year in the capacity of assistant chorus master and director of the conservatory orchestra with Professor Abel.

After completing a course of study covering three years and after passing the rigorous examinations for graduation required at this institution Mr. Carter received his diploma. He subsequently visited Paris and London for supplementary study of voice training and vocal art. After a stay of six years in Europe he returned to his native land and located in Pittsburgh, Pa. He was prominently associated with the organization of the Pennsylvania State Music Teachers' Association in the year 1888, and in 1890, in recognition of his earnest efforts to further the development of musical art in the State, he was elected president of the association.

Mr. Carter, as projector and founder in 1891 of the Duquesne Conservatory of Music in Pittsburgh, with its complete corps of experienced teachers, systematic, progressive methods of instruction, and educational classes, lectures, recitals and concerts, has given a pronounced impetus to musical culture in Western Pennsylvania. This institution has begun its fifth season with the new name of the Western Pennsylvania Conservatory of Musical Art and a new department has been added, the School of Orchestra Playing. The director in his management of the institution is assisted by a corps of teachers whose reputation, ability and sound musical attainments have placed this school of music in the front rank of schools of this character in this country.

The series of concerts and educational entertainments

which have been given by the pupils occasionally, assisted by the teachers of the conservatory, during the past four years will compare favorably in character and quality with similar entertainments given by any conservatory in this country or abroad.

Mr. Carter is well and favorably known as a composer of numerous songs and compositions for chorus. His song *The Stream* was awarded a gold medal by the *Etude*, in competition open to all American composers, the judges being Dr. Maas, Dr. Ritter and Dr. Gilchrist; his song *Beauty and Peace* was awarded a silver medal by the Pittsburgh Art Society, in competition with resident composers; judges, Messrs. Chadwick, MacDowell and Foote; his song *Singing a Song to You* was awarded a prize by the *Vocalist* in a competition open to all American composers. Mr. Carter's ballade for chorus and orchestra, entitled *The Fairies' Realm*, has been sung by prominent vocal societies all over the country. He has acquired a national reputation as a teacher of voice culture and artistic singing, and as an essayist, lecturer and writer on vocal art.

Mr. Carter has for several years been director of a select chorus called the Pittsburgh Madrigal Club. This organization of trained solo singers gives special attention to the interpretation of high-class part songs, glees and madrigals of four to eight voice parts without accompaniment.

### Eugene C. Heffley.

EUGENE C. HEFFLEY was born in Pennsylvania in 1862.

He began the study of music at an early age with his father. When eighteen years old he went to Cincinnati and studied piano with A. Carpe and G. Schneider and musical composition with A. Nembach. He remained in Cincinnati for three years, and during the last two years he taught along with his studying.

He then went to Berlin and entered the Scharwenka Conservatory of Music, studying piano with Xaver Scharwenka and composition with Philipp Scharwenka and Ludwig Busler.

In 1889 he located in Pittsburgh, and in 1890, after Karl Merz's death, he was engaged to take the advanced piano pupils' theory class, and the chorus of 100 voices then studying Elijah at the Wooster (Ohio) University.

Two days of each week were given to the work at the University, and during commencement week in June Elijah was given under his leadership with eminent success.

In 1891 he was engaged by the Grove City (Pa.) College, to take charge of the music department, at a salary of \$3,000 per year. There he had also a chorus of 100 voices, and gave Cowen's Rose Maiden, Händel's Ode on St. Cecilia's Day, Haydn's Creation and other smaller works.

Lacking the proper musical atmosphere for musical development in Grove City, he resigned his position and returned to Pittsburgh in 1893.

In connection with his city work he spends two days of each week at Beaver College and Musical Institute, of which he is director of the musical department. Last year he was elected president of the Pennsylvania State Music Teachers' Association, which meets in Pittsburgh this December.

### Henry Kleber.

MR. HENRY KLEBER, one of the oldest among the musical residents of Pittsburgh, is a man identified with equal prominence with the artistic as well as the commercial side of music. He is at the head of a representative and successful piano firm, and he is at the same time a musician of rich native ability and refined education.

Mr. Henry Kleber came to Pittsburgh, a boy in 1832, when he at once commenced teaching music in a private school. From this period began to date his influence on musical development in Pittsburgh—an influence which has been wide and steadily progressive in a way which is gratefully recognized by the community at large as by the musical fraternity in particular.

He early organized musical societies from among the cultivated families of the city, who frequently gave concerts for charitable purposes, and also helped to gather together the brass band of the Duquesne Grays, said to be the first in the county of Allegheny.

In 1839 Mr. Kleber opened piano salesrooms at 103 Third avenue, later associating with him his brother Augustus, by which the firm was henceforward known as H. Kleber & Brother. It is so known to this day, although—Mr. Augustus Kleber having died—the business is now managed by the original founder, his sons and his nephews. The living partnership of the brothers, however, lasted for many prosperous years.

In 1853 the Kleber firm enlarged their business materially, and in 1857 took the agency of the Steinway piano, which they continue to hold and further with success.

To no one more soon than to the shrewd, accomplished and versatile Henry Kleber will any musician in a quandary turn for advice, be it in the matter of artistic judgment, a final critical decision in the matter of individuals as well as projects, or the casting vote upon the value



of an instrument. He is rarely fitted by original talent, education and immense experience to be a savior in judgment on many a complex musical ground.

In the matter of selection of an instrument Mr. Kleber's knowledge of mechanism, his qualified experience of touch and tone make him the leading accepted authority on the piano score in his section of the country. Few men unite as Henry Kleber the mechanical business and artistic knowledge which constitute him at once an experienced musical dealer and an experienced musician.

His son, Henry Kleber, Jr., and his nephews, Louis P. and Charles Kleber, have inherited the musical ability of the foregoing generation and make able assistants to Mr. Kleber in his business. The present warerooms of the firm are at 506 Wood street, and form a popular rendezvous for the musical world brimful of pleasant recollections and permanently associated with musical progress.

The name of Henry Kleber in Pittsburgh will live long.

### Theodor Salmon.

MR. THEODOR SALMON, who has been for several seasons a resident of Pittsburgh, is the musical director and head of the piano department at the Pittsburgh Female College and Conservatory of Music, a department which has grown and flourished under his direction since 1896 in the most steady and important degree. A pianist of most poetic talent, graceful, sympathetic and refined, and with a most polished and facile technique, Mr. Salmon still continues to approve himself incidentally an interesting public player, while the main portion of his time is given to successful teaching.

His repertory is varied and extensive, his chief tendency being to the romantic school, while he is also a good interpreter of the classics. As a Chopin player he has won especial distinction. Mr. Salmon not only teaches and keeps up his recitals in Pittsburgh, but he is also organist and choirmaster at the Calvary M. E. Church, Allegheny, where he plays every Sunday to nearly 2,000 people, and gives besides throughout the year a number of organ recitals.

The versatile artist was born at West Point, Ia. His father before him being a violinist and good all round musician, the boy inherited naturally the musical gifts. Adolphus Salmon, the father, was a native of Hamburg, and on his arrival in America passed several years as an orchestral conductor in New Orleans, St. Louis and Cincinnati. His mother was an excellent amateur pianist, while an elder sister, Theresa Salmon, is well known throughout the Northwest as an accomplished public pianist. From this sister Theodor received his first lessons; later he studied with Dr. Theme, a musician of high repute in Europe, who had settled in Burlington, and also with a Mr. Von Elsner, of the same place.

At sixteen he was advanced enough to take the position of pianist with a concert company, with which he traveled for three years, and in the summer of 1879, when in his twenty-second year, he went abroad to Germany to complete his musical education.

He spent two years in Berlin with Theodor Kullak, and in 1881 proceeded to Leipzig to continue study with Reinecke. With both masters he was a distinguished pupil and the one most often selected to play for other students by way of example. He was also under Bruno Zwintscher for technique, who by the way dedicated some studies to him. Musical theory he studied for two years with Jadassohn.

In 1882 he faced homeward, playing en route at several concerts in Germany and Great Britain. At Hamburg Reinecke paid him the distinguished honor of coming over from Leipzig expressly to assist in the performance. Reaching New York he gave several performances there, all of which earned him marked approval from press and public, and then went on to Milwaukee. Here he taught and gave recitals with immense success, but in 1885 yielded to persuasion and left Milwaukee for New York, where he quickly established a large class of advanced pupils, played much professionally and met in every groove of effort a pronounced success.

The Pittsburgh opening, however, being made attractive he repaired there in 1896 and has since remained and progressed there, aiding influentially in the development of music in general and personally having become a musical individuality whom the city could ill afford to spare.

Mr. Salmon has written numerous useful studies and compositions of a lighter genre for the piano which have won popularity. He has also figured successfully in Hamburg, Copenhagen and other cities abroad as a writer of one or two light orchestral works. Personally he is a man of refined and sympathetic address, an artist in its broadest sense and with a cultivated power of conversation. He is a favorite in Pittsburgh, both from the personal and artistic view points, and has made himself a valuable identification with the city's musical life.

**Wiesbaden.**—At the invitation of the Kurdirector Heyl, Mascagni has given a concert with the aid of the Kur orchestra. He conducted fragments from Ratcliff with great success, and the tenor Werner Alberti sang some of his songs with great verve.

## THE DEDICATION.

PITTSBURGH, November 5, 1906.

I DO not recall any previous special edition, even of a local paper, devoted to musical Pittsburgh. Most persons who pick up this special edition of THE MUSICAL COURIER will, indeed, learn for the first time that there is such a thing as musical Pittsburgh.

They will quite naturally conjure up a mind picture of Mr. Andrew Carnegie waving a million or two in his hand and saying, "Let there be a musical Pittsburgh." And it was so.

Now this fine fancy would do injustice both to this community and to Mr. Carnegie. That eminently practical gentleman has never posed as a creator, sending his rain upon the just and the unjust alike. As the Messiah of the new "Gospel of Wealth," while he is anxious to avoid the disgrace of dying with an undistributed surplus, he is equally anxious to avoid helping those who are not ready and willing to help themselves.

To all who understand this remarkable man, the mere fact of placing here that beautiful music hall with its great concert organ is a signal proof that there is already in existence a musical Pittsburghable and willing to put the gift to its best uses.

The musical activities of the Art Society for nearly a quarter of a century; the seventeen seasons of choral work by the Mozart Club, under Jas. P. McCollum; the half-dozen brilliant May festivals organized and (chorally) conducted by Carl Retter, and the same musician's chamber music concerts, Sunday "praise services," &c.; the good work of the conservatories, directed by Beveridge Webster and Chas. Davis Carter, and of other teachers and musicians like Jos. H. Gittings, Ad. M. Foerster, Fidelis Zitterbart, Fred. J. Bussman, Eugene C. Heffley, Walter E. Hall, Jas. Stephen Martin, the Foerges, the Gernests and many more; the aid and encouragement of music loving citizens like Chas. C. Mellor, Jos. T. Speer, Jas. M. Schoonmaker, H. C. Frick and others; the helpful attitude of the newspapers, and the responsiveness of the general public, not always what it might be, but rising finely to such special occasions as the coming of Patti, Paderewski and the Damrosch-Wagner opera—these have been the leading factors in developing and evidencing musical Pittsburgh of the past.

And it is they that assure the real, substantial nature of the new era of broader and better organized development which Mr. Carnegie's wisely bestowed gift opens before us.

You see, Pittsburgh is more of a place than most people think. It is the centre of the largest inland population within a 60 mile radius in the country—exceeding Chicago and its environs within the same radius by over 40,000 people. In material welfare, this population is better off, class for class, than in most parts of the country, and has been so for a generation at least. The staunch conservatism and individualism of the Scotch-Irish Presbyterian stock has stamped the nature of the community, making strongly for all good things within the circle of individual, family and church life, but slow to take up the trumpet tongued, shoulder to shoulder aggressive activities that make up the public, civic life of the "booming" cities of the day.

Slowness, let me say, is not an unmixed evil, especially in matters of large moment. Sureness goes with it more often than with haste. Pittsburgh has indeed been a long time getting ready, but she is ready now in earnest. Since the utilization of natural gas first enabled her to see a clean face in her mirror she has been very rapidly developing the graces and amenities of self-respecting cityhood, and can now enter the society of her sister cities without fearing the shrug of a single shoulder.

Now, as it has been and is becoming with the general civic life of the community, so also with the musical life. For years this has been one of the best markets for pianos and church organs. Many music teachers have had their time full; many have made and some have saved money. The churches have been steadily raising salaries and the qualities of their music. There has been a general musical leavening through the mass. Musical Pittsburgh, too, has been getting ready.

The lack of an adequate concert hall has been felt more and more keenly as a main obstacle in the path of concentrating and developing along public lines the musical interest thus diffused among the social strata. Important concert giving has necessarily been limited and sporadic, because there was no

available hall attractive and large enough for the requisite clientele of concert goers of smaller as well as larger means. Unlovely surroundings have kept away many of the well to do, while the high prices necessary to make things pay have kept away all who are not well to do.

Here is where Mr. Carnegie's gift of a music hall comes in. It exactly fills the pressing present need of the musical life already here. If there were no other new element beyond the bare hall itself, there would in that alone be the rallying point for a new local era—an era in which twice as many people at half the prices can be accommodated at every important concert; an era, therefore, in which important concert giving can become constant instead of fitful, and in which concert going can become habitual and be shared by all classes.

This relation of the new hall itself to our normal musical life is of fundamental significance. I desire to emphasize the point so that it may not be lost in the glare of publicity centred upon the brilliant addenda to that musical life which are now coming into being along with the hall.

And are they not brilliant, these new musical activities of ours?

Look at the free organ recitals alone! The organ is a truly superb product of artistic, conscientious builders. It ranks in size among the largest in the land. In mechanical facilities and tonal effectiveness it is certainly surpassed by none. It is placed well, and the absolute perfect acoustics of the hall (happy fortune!) give it every opportunity to be fully heard.

Frederic Archer—well, no one needs to be told that he is one of the foremost of living organists. He is full of modern, dramatic emotionality, moreover. Just the man to make organ recitals really popular.

He has been engaged by the Carnegie Library trustees to give two recitals every week, year in and year out, absolutely free to all comers. If there be anywhere else in the world such a series of recitals upon such an organ by such an organist, maintained by municipal funds, I have failed to hear of it.

This is the one wholly unrivaled element in Pittsburgh's new musical era—just as much so as the endowment of \$1,000,000 for our art gallery and museum in the same building.

In addition to his recitals Mr. Archer's contract with the trustees calls for a half dozen musical lectures and as many more concerts by a chorus to be organized and drilled by him. As the Mozart Club already so well fills the larger choral field, Mr. Archer will begin now by forming a select choir of twenty-four voices to sing unaccompanied works, ancient and modern. His Glasgow Select Choir in the seventies became famous along these lines, it will be remembered.

This varied activity comprises Mr. Archer's duties as "Director of Music at the Carnegie Music Hall of Pittsburgh," for which post he has been secured under a three years' contract at the annual salary of \$4,000.

George H. Wilson, best known through this and other lands as secretary of the Bureau of Music at the World's Fair, has been secured as manager of the hall and of the musical activities there to be directed by Mr. Archer. It was a rare piece of good fortune for Pittsburgh to capture from Chicago a man of such uncommon experience in musical management, press work, program book writing, &c.

Aside from the expert management now to be applied in local musical matters for the first time, Mr. Wilson's work will mean a vast deal in the printed propaganda of all kinds which is essential to bring into line the classes of people that the new music era must reach. It is fine to have such a man at this pivotal point.

With Mr. Archer's activities under the contract with the trustees, and with the Mozart Club already doing its full share in the choral work (though always hampered by the orchestral conditions heretofore existing), there remained one main factor to complete Pittsburgh's music plant—an organized permanent orchestra.

That factor, most important of all, has been undertaken by the Art Society, now one of the strongest bodies in the country devoted to the promotion of artistic culture along all lines.

To form the financial basis for the orchestra, the Art Society has obtained subscriptions of \$1,000 a year for three years from nearly twenty of the leading men of the community. The whole twenty will doubtless be obtained before these lines are read. Mr. Carnegie's name is not on this list; it is meant



to show, for one thing, the practical appreciation of the rest of the community.

The Art Society is organizing and will manage the orchestra as one of its own distinct activities, but will put it into most direct relation with the other factors at the new hall. Mr. Archer will be its conductor, and Mr. Wilson its manager, press agent, &c.

The new orchestra will thus round out for Mr. Archer a great field of work, containing nearly all the same elements (all but the opera performances) of the titanic task he accomplished for three years at the Alexandra Palace, London, just before he came to America. Very few musicians have proven their mastery of so many parallel lines in the wide field of music.

What a noble opportunity it is, with these varied resources at his disposal, for a man to lead the higher musical development of a community like this. No wonder that Mr. Archer is enthusiastic for the future of musical Pittsburgh! No wonder that the whole community has been wrought up to enthusiasm over the new musical era! No wonder that the whole country is now invited, through the enterprise of its foremost musical journal, to pause a moment and enthrall with us!

Enthusiasm, let me observe in concluding, is mighty good stuff to make progress with. C. W. SCOVEL.

#### The Royal Gift.

WEDNESDAY, November 6, 1895.

ANDREW CARNEGIE'S royal gift to this community was dedicated last night with appropriate and stately ceremony. The magnificent music hall, superb art gallery, inexhaustible library, museum of science, all ideally grouped under one roof and in one grand temple, were formally given to the people. Of course Mr. Carnegie was present, accompanied by his wife and a number of invited guests from New York. Everybody who could be anybody in this greater Pittsburgh crushed into the hall, which was taxed far beyond its comfortable capacity.

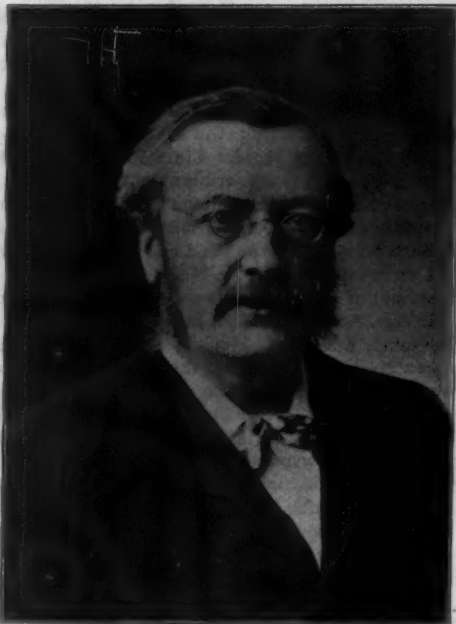
Admission to this preliminary function was by invitation only, and these cards commanded a high premium. The music hall proper seats 3,500 persons. About 3,000 were invited, and during the music and speech making many of course were compelled to stand. There was a brilliant assemblage of local and visiting notables on the stage, with Mr. Carnegie in a central seat. There was no distinction of creed or politics, while the arts and sciences were all represented. Many of the New York and Philadelphia papers were represented by either staff correspondents or art critics, having arranged to fully describe this and the other events connected with the opening of the new palace of art. Among the notable visitors were W. S. Hawk, president of the Carnegie Music Hall Company, of New York city; Charles Stewart Smith, ex-president of the New York Chamber of Commerce; Howard Russell Butler, president of the Society of Fine Arts, New York; Thomas W. Woods, president of the Academy of Design, New York; Prof. O. C. Marsh, Yale College, and many others of like notability. Of course the city fathers of Pittsburgh and Allegheny, the mayors and other smaller dignitaries were given seats of honor on the platform. The Board of Trustees of the Carnegie Hall and Library were present to a man. The entrance of Mr. Carnegie, who came a little late, was emphasized by tumultuous applause which was only silenced when he bowed his acknowledgments half a dozen times.

Mr. Frederic Archer formally inaugurated the proceedings with a performance of C. M. von Weber's Jubilee Overture. While not calculated to be anything like a crucial test of the instrument either as to quality or tone variety, the performance showed off the new instrument to fine advantage. Those who had been jostled about for an hour, either waiting for the doors to open or crowding in, were restored to the best of good humor by Mr. Archer's playing, which was heartily encored. Bishop Whitehead delivered the invocation, praying for Divine blessing on the building, the man who gave it, the men who will control it, and the people for whose intellectual advancement it was intended. Next came two choral numbers by the Mozart Club. This is Pittsburgh's oldest singing society, numbering 200 or more vocalists, who occupied terraced seats at the back of the stage, just under the organ. With Mr. John Prichard as accompanist they sang *Roses Strew We for His Footsteps*, from Hoffman's *Cinderella*, and the wild Song of the Vikings, by Eaton Fanning. These numbers were fairly well sung, although a superabundance of spirit and tone volume was more noticeable than any delicate effects.

Then came the event of the evening, when William Nimick Frew, president of the board of trustees, introduced the man whose princely munificence had made the building and the present occasion possible. Mr. Carnegie was again greeted with an outburst of applause lasting some moments. He delivered a rather lengthy speech, which was all the more interesting on account of the abundance of its sensible ideas. Mr. Carnegie's benevolences and gifts to the

public in the United States as well as in his native land are nowhere better understood than in Pittsburgh, and when he made the remark that he considered it "disgraceful for any man to die worth more than \$1,000,000," in the hearing of possibly twenty-five self-provident millionaires, there was quite a nudging of elbows among the less opulent. In the course of his remarks he delivered this timely advice to Mr. Archer and to George H. Wilson, the new manager:

There remains to notice this hall in which we are assembled; but I see it is unnecessary to say one word in explanation of or apology for its existence. It has already spoken for itself and is fully vindicated in your opinion. You know from the public press what has already been arranged and what the masses of the people are to obtain here without money and without price; that this hall can be and will be so managed as to prove a most potent means for refined entertainments and instruction of the people and the development of the musical taste of Pittsburgh I entertain not the slightest doubt; and Goethe's saying should be recalled—that "straight roads lead from music to everything good." Let us trust that here also the great organist whom the committee has been so fortunate as to secure and the manager of the hall will ever bear in mind that there has not been in view the entertainment of the cultured musical few, but that this hall is intended as an instrument for spreading abroad among



FREDERIC ARCHER.

Director of Music Carnegie Music Hall, Pittsburgh, Pa.

the masses of the people the appreciation and the love of music which musical people already possess. There is much to be said for the old lady who declined to contribute for the conversion of our friends the Hebrews, because, as she very justly observed, "the Hebrews were quite rich enough to convert themselves." The artist pure and simple is liable to what is surely a grave error. He is apt to think that because he has reached a plane from which he receives the rarest satisfaction only in the highest development of art, in painting or in music, that only what he deems the highest and the best should be provided here for the people.

The judgment of a teacher might be doubted who insisted upon beginning by trying to reveal the beauties of Shakespeare or Wagner to the child. There seems something still to be said for the alphabet as a first lesson in art and music, as in letters. There does not appear to be much use in providing a ladder for the people to ascend if the distance from the earth to the first step be made so great they cannot reach it. No one advocates poor or meretricious literature, music or art; but there are simple things as pure in art as the most elaborate. Indeed, simplicity is a characteristic of supreme genius, and we trust that the managers of the hall and art gallery will aim to lead the people gently upward, beginning—though not ending—with the simplest forms, "easily understood of the common people," as was so finely said of the Bible, when its message, hitherto a sealed book, was revealed to the uneducated masses by being given to them in their own language. If library, hall, gallery or museum be not popular and attract the manual toilers and benefit them, it will have failed in its mission, for it was chiefly for the wage earners that it was built by one who was himself a wage earner, and who has the good of that class greatly at heart.

Closing his address with a glowing tribute to the architects, decorators, contractors, supervising trustees and organ builder, Mr. Carnegie said: "We now hand over the gift; take it from one who loves Pittsburgh deeply and would serve her well." The formal delivery of the keys was then made to President Frew, who announced the presence of Hugh Morrison, of Edinburgh, librarian of the public library of the ancient capital of Scotland. He bore official greetings to Mr. Carnegie for this occasion from the city of Edinburgh and the towns of Dunfermline, Ayr, Aberdeen, Inverness and other places which owe thanks to the "Star Spangled Scot" for his public beneficence.

Mr. Frew then made an announcement which delighted every auditor. It was the statement that the \$30,000

guarantee fund had been raised and that Pittsburgh was to have a permanent symphony orchestra under the direction of Mr. Archer. This subscription was made by twenty men who gave equal sums, and is not a guarantee against loss in the venture, but an actual subscription for the maintenance of the institution, payable 25 per cent. in advance and the remainder when needed. The official announcement was also made that the art gallery and museum would be endowed with \$1,000,000 by Mr. Carnegie, giving the board an annuity of \$50,000 with which to buy works of art and objects for the museum.

The Honorable D. H. Hastings of Bellefonte, who was elected Governor a few months ago by the biggest Republican majority ever known in the history of the State, made an address in which he thanked Mr. Carnegie on behalf of the Commonwealth, while Mayor McKenna uttered the municipality's acknowledgments. Congressman John Dazell also had something to say about Pittsburgh's advanced place among the cities of the world being due to the outgrowth of industrial progress. After the Mozart Club had sung the Halleluiah Chorus from Beethoven's Mount of Olives, Mr. Archer wound up the evening's exercises with a spirited rendition of Meyerbeer's Schiller March. At its conclusion the entire audience followed Mr. and Mrs. Carnegie in a tour of inspection through the art gallery and other interesting departments of the building.

Incidentally it may be stated here that in the course of his speech Mr. Carnegie casually remarked that he would give halls and libraries to Homestead and Duquesne and to that other community which had been so partial as to adopt his name, much to the surprise of the speaker and his wife as well.

#### The Organ Recital.

THURSDAY, November 7, 1895.

Last evening Mr. Archer gave the first free public organ recital in the new Carnegie Music Hall. His audience numbered about 3,000 of the best known musicians and art patrons of Pittsburgh and Allegheny City. His performance was remarkable from a musical standpoint, besides serving to bewilder the uninitiated by inventions only known to such an expert wizard in tone color and such a dazzling manipulator of manuals, pedals and registers. The program follows:

##### ORIGINAL ORGAN COMPOSITIONS.

Sonata in D minor, No. 2.....Merkel  
Pastorale.....Grisson  
Capriccio, Op. 220.....P. Fumagalli  
Toccata and Fugue.....J. S. Bach  
Andante (new).....A. Hollins  
Storm Fantasia.....J. Lemmens

##### ORGAN TRANSCRIPTIONS BY FREDERIC ARCHER.

Air and Variations (First Orchestral Suite).....Moszkowski  
Clock Movement (Fourth Symphony).....Haydn  
Romance.....Cohen  
Allegro Scherzando.....A. Reinhold  
Funeral March of a Marionette.....Gounod  
Overture, The Star of the North.....Meyerbeer

In making mention of the first recital, which was practically the initial test of the instrument, the organ itself must not be lost to view. The specifications which are given elsewhere in this issue of THE MUSICAL COURIER may give the cognoscenti a faint idea of what the instrument contains, although one must see it played or give it a personal trial before it is possible to comprehend its prodigious capabilities.

I believe that when the contract was first awarded the principal competitors made their bid so low as to preclude even the possibility of profit, with a view to securing with the award the gratuitous advertising bound to follow. Farrand & Votey were probably confronted with several perplexing questions while preparing their bid, and it is certain that others even more worrisome cropped out during the construction of the instrument. Mr. Charles C. Mellor, the veteran organist of Pittsburgh, had much to do with the selection of the specifications. It was of course desirable that the instrument should be as nearly perfect as possible from a tonal or musical view point. Then, again, to keep pace with the increasing demands for superior facilities it was necessary that the instrument in all details of arrangement and mechanism should be most skillfully constructed. The experience of Roosevelt and other makers was of inestimable value to Mr. Mellor, and those of Mr. Archer were likewise appreciated, the latter having been consulted frequently by the builders since his appointment as musical director and organist of the new hall six months ago. To construct the largest organ in existence was not desirable for reasons that are obvious. Benefiting by the experience of the builders in previous work, and Mr. Archer's profound store of knowledge on these points, all connected with the project have been enabled to construct a most excellent instrument, replete with all conceivable mechanical accessories and one that is unusually well voiced.

The solo organ is of principal interest to the amateur. I believe that it has been placed on extremely high pressure—8 or 7 inches. This feature has contributed too much brilliancy, if such a thing be possible. Among the interesting registers in this department of the organ are two magnificent reeds, the 16 foot tuba mirabilis and the orchestral oboe. The latter does not differ in tone quality to any



appreciable degree from the swell register of the same character. This will be remedied as soon as a recess in the musical festivities will permit. There is also in the solo organ an 8 foot flute entitled Philomela, of entrancing beauty both in voicing and individuality. The echo organ to be played from the solo keyboard, which is as yet unfinished, will contain five registers, including carillons, a bit of nonsense that may be tolerated in view of the fact that the inclosing structure will be located in a remote corner of the upper gallery.

The swell is one of remarkable power. It contains besides the usual diapason tone, string tone, reed tone and flute tone registers, one heavy cornet mixture of three, four and five ranks. The great and choir organs are conventional in their make-up, and so is the pedal organ. In the opinion of some who have heard the instrument it might have improved matters to place the great and solo organs on the same level. This was out of the question, owing to the physical environment of the instrument, already badly crowded for lack of space. Mechanically the organ is simply running over with novelties. The action, both key and stop, is electric, being a combination of the Roosevelt and Farrand & Votey patents. There are four adjustable combination pistons for each manual, and eight combination pedals, besides ten pedal movements. There are any number of couplers, octaves both sub and super. The choir, solo and swell organs have their separate inclosing boxes operated by balanced swell pedals. These work too easily, and in closing or opening a noisy result is plainly audible. But Mr. Archer has a device which, by combining pneumatic and electrical features, will do away with this trifling objection. Another device by Mr. Archer already in use on the instrument is a set of shade indicators, denoting the exact position of the swells themselves.

The foregoing will give some idea of the mechanical and musical individualities in this new instrument. It is likely to require constant attention on account of the multiplicity of details. On the morning of the opening of the hall it was discovered that middle B and C each spoke when either note in the great organ was touched. After a long and tedious search the builders found that a bit of gold leaf dropped by one of the decorators had connected the two plates, thus completing the contact. This incident serves to show how delicate and sensitive is the mechanism. In voicing the builders have been particularly felicitous. With the exception of the similarity in reeds and the too bold character of both the oboe, but little fault can be found in this particular. In a mechanical sense the organ is perfect. Owing to its marvelous electric action the touch is very light indeed, and with Mr. Archer's remarkable faculty for lightning-like changes of registration this new tone body has shown a capacity for orchestral imitation far in advance of anything in this country. He has already contrived a clever scheme for diminuendos and crescendos by alternating the pedal and piston combinations without resorting to the sforzando pedal.

By using all the couplers mentioned and a high pressure solo organ the fortissimo is much too heavy for the building; it may be safely used now and again in contrast. The diapasons are built on a flat scale, and as soon as the panels are perforated to give the pedal pipes a fair chance the balance of tone will be practically even. The console is down by the front row of seats in the orchestra, fully 30 feet distant from the organ itself, enabling the performer to see the orchestra, director and chorus at a glance. The case is of matchless beauty, a monument to the decorative and wood carving art. Done in white and gold the decorated pipe front and woodwork form a beautiful background for the chorus.

Mr. Archer seems to have cunningly laid out his program, which was of proportions almost too heroic for an inaugural recital. The Merkel sonata, with its concluding fugue, seemed to be purposely placed in antithesis to the Bach number. Musical authorities generally concede that Merkel is the greatest writer in fugue form, for the organ at least, since John Sebastian Bach. But in the latter's fugues there is a rhythmic beauty and clearness of melody which none of his imitators have been able to counterfeit. So it may have been that the new city organist of Pittsburgh actually intended to slightly rebuke the modern fugue writers by placing these two numbers in contrast. Mr. Archer played both the fugues with an intelligent expression rarely displayed on the organ in similar performances. His gigantic technique could not permit any mechanical errors, while the celerity with which he manipulated his registers, never breaking the continuity of phrase utterances, vested the rendition with an unusual variety of tone color. Each succeeding voice in the fugues was given its own individuality.

The Lemmens fantasia, I presume, had to go on the program. A performer of Mr. Archer's cleverness can make this creation endurable, notwithstanding all of its claptrap and theatrical accompaniment of thunder and lightning. It is almost needless to state that the audience went into raptures over the raging of the elements, and were particularly tickled by the hymn episode, done on the vox humana. The Pastorale, one of the most playable things that Grison has written, proved the best means of illustrating the capabilities of the organ as a purely solo instrument. The delicate, charming melody was given in successive differences

of coloring by Mr. Archer, who utilized the composition as a means of exhibiting some very effective contrasts. The new andante by Hollins, a blind English organist, tested the rich diapasons to the limit. This composition is in the strictest organ style, but afforded great enjoyment to the amateurs in the audience.

The second half of the program was a herculean undertaking, even for Mr. Archer. The cleverest performance was that of the Marionette Funeral March, by Gounod, whose original score is in Mr. Archer's possession. Extreme fidelity to the instrumentation as laid down by the composer has characterized the transcription. In one place the absence of a note in the solo reed caused a little hiatus in the performance; barring this the presentation was remarkable. Mr. Archer's enormous hands allow him frequently to play on the swell with his eight fingers and on the great with his two thumbs. Another trick is to play on the swell with all of both hands except the index fingers, which are kept busy giving a melody on the solo. These and other indescribable inventions of Mr. Archer employed on an organ of this size made the second part of the program decidedly orchestral in results. The Moszkowsky suite theme, with variations, was happily worked



WALTER DAMROSCH.

out, and so was the Allegro sforzando by Reinhold. In the clock movement from the Haydn symphony Mr. Archer made one or two errors in pedaling through an attempt to hold down one of the swells with his right foot and to play at the same time with the left on the upper octave of the pedal clavier. But everything considered it was a great program and magnificently presented.

Mr. Archer's other organ recitals during the week were as follows:

## THURSDAY AFTERNOON.

Fantasia in C minor, op. 35.....H. Berens  
Allegretto in F.....L. Wely  
March in C.....  
Prelude and Fugue in G major (No. 2, Vol. 9).....F. S. Bach  
Marcia Villereicia.....P. Fumagalli  
Bohemian Dance, Tribute of Zamora.....Gounod  
Allegretto (fourth symphony).....Mendelssohn  
Air and Variations.....Schubert  
March in E.....R. de Vilbro

## FRIDAY EVENING.

Sonata (No. 1).....Mendelssohn  
Meditation in E.....C. M. Widor  
Concert Fugue.....Frederic Archer  
Concert Fantasia, op. 5.....F. Calaerts  
Organ transcriptions by Frederic Archer—  
Marche Heroique.....C. Saint-Saens  
Allegretto (piano sonata in E minor).....Weber  
Gavotte.....Roedel  
Overture, La Bayadere.....Auber

## SATURDAY EVENING.

Sonata Pontificale.....P. Lemmens  
Pastorale.....Hamilton Clarke  
Bourree.....Händel  
Meditation.....A. Mally  
Fugue in G.....F. L. Krebs  
Scherzo (new).....Gullmunt  
Air and Variations.....H. Smart  
Processional March, Queen of Sheba.....Gounod  
Larghetto, piano concerto in C.....Beethoven  
Fantasia.....L. Wely  
Reverie.....Thomé  
Dance of the Nymphs and Reapers.....A. S. Sullivan  
(Tempest music.)

Overture, Der Freischütz.....Weber  
What has been said of his first performance well applies to the rendition of these numbers. As on the first night, the list of compositions was evenly divided between original works for the instrument and orchestral compositions transcribed by Mr. Archer himself. The audiences completely filled the 2,300 seats on each of these occasions. Once in a while the combination pistons and pedals failed

to work promptly, but the organist himself is confident that the difficulties can be readily overcome.

## The Messiah.

To-night the Mozart Club, under its director, Mr. James P. McCollum, gave an abridged performance of The Messiah. The soloists were Mrs. E. B. Eaton, Mrs. Carl Alvea, Mr. Leonard E. Auty and Mr. E. F. Bushnell. There seems to have been no good reason for giving this work at this time, since the club has always been in the habit of presenting it Christmas week. However, it is possible that nothing else of more appropriate nature could have been prepared for the occasion.

The novelty on the evening's program was the performance of A. M. Foerster's new Dedication March, composed for the occasion. The musical construction of the work had a peculiar local interest, owing to the fact that the first theme is based on the two notes of the scale having the initials of Mr. Andrew Carnegie's name, A and C. A trumpet fanfare on these two tones is first announced from behind the scene representing the past. This is then taken up by the instruments on the stage (the present), in which the trombones, tubas and other brass join, leading up to the principal theme in which this fanfare is skillfully maintained now and again. The motive of a pronounced rhythmic character strongly contrasts with the second, which is more fluent and melodic. Later on the string band plays the Old Folks at Home, also a composition by a Pittsburgher, Stephen C. Foster. After the conclusion of the string development the brass gives the same melody in a different harmonic investiture. The work closes with the original theme by the bass brasses, the strings, woodwind and trumpets playing a modification of the same theme. The march is scored in F, the initial of the composer. The work is a very creditable one, but rather long. Still it is instrumented in true musicianly style, the development of the principal ideas being quite ingenious. The performance, directed by Mr. Damrosch, was enthusiastically endorsed, Mr. Foerster being called for by both audience and orchestra.

Chorally speaking, The Messiah was the best thing the Mozarts have ever done here, notwithstanding that the traditional carelessness of the orchestra, playing under a strange conductor, almost acted as a handicap. Mr. McCollum's beat is not incisive, and when working with the chorus he often paid too little attention to the instrumentalists. But in view of the consideration that the orchestra has probably given The Messiah hundreds of times, this hardly excuses the contrabasses and cellos for lagging behind as much as half a bar at a time. Mr. McCollum was inclined to set his tempo too deliberately, so the players would very often urge him on. Still the opening overture and Pastoral symphony, especially the latter, were grandly interpreted.

There is a great wealth of vocal material in the Mozart Club. Few similar organizations in the country have so fine a division of tenors or sopranos. The contraltos and basses apparently weakened the otherwise good work of the other choristers in many of the other important numbers. There seemed to be too much of an attempt at mass effects. Händel affords in his Messiah some striking opportunities for dramatic singing even in the choruses. In dynamics the Mozart Club can show results that are cyclopean even against a full orchestra of sixty-five and a grand organ. But they do not appear to realize that it is their privilege to sing softly, to give effects of light and shade or results of tone contrast. There were no mistakes in reading, but there was room for a vast improvement in other directions.

There was some solo work which could have been better done. Mrs. E. B. Eaton, who is exploited as a great oratorio soprano, and who has done some important work in England, where they think they know all about oratorio, was a manifest disappointment. From her very first recitative it was evident that she was wanting in many essential requirements. There is nothing clean cut or distinct about her recitatives. On the contrary her enunciation in these constantly recurring phrases was stilted and long drawn out, one syllable to a beat. The simple statement of the plain announcements contained in these sentences could have been much better done. Mrs. Eaton has a beautiful voice which has been carefully trained. But there was much evidence that she lacks dramatic temperament.

When summed up it may be said that her oratorio singing is unique in that it sets at defiance all tradition. She phrases well, enunciates well, but there is an emphatic artificiality in the finer effects. She was hampered by the orchestra, the first violins on one occasion coming in too soon with an important lead. When she came to the greatest solo in the work, I know that my Redeemer liveth, she stopped once completely. It is said that she was suffering from a cold, but even due allowance for this does not leave any evidence that she is a great oratorio soprano. The audience, which, as on previous evenings, crowded the hall, was very indulgent, giving her a very enthusiastic reception.

Mr. Bushnell sings oratorio very well indeed. His is not a bass voice, rather inclining to baritone, both in range and quality; but he is artistic and has a dramatic style of delivery well suited to his important share in The Messiah. His phrases were given with great ease. Mr. Auty's voice



appeared a trifle too light for the hall; but since all the singers have complained of difficulty owing to the defective acoustics, due allowance must be made. For the orchestra and the organ there seems nothing the matter with these properties, but the vocalists generally declare that the hall is a hard one to fill. Mr. Auty did some beautiful phrasing. His giving of the recitatives in *Comfort Ye* was intelligent, and no length of sentence seemed able to exhaust his lung power. The voice is one of beautiful lyric quality and was universally admired. Mrs. Alves came in for a merited share of popular appreciation. The quality of her tone is singular, having just a tinge of that peculiar flavor which characterizes Scalchi's. There was an occasional indistinctness of articulation, but not sufficient to mar good results.

#### Symphony Concert.

PITTSBURGH, FRIDAY NIGHT, NOVEMBER 8.

An immense and ultra-fashionable audience crushed into the beautiful hall to hear the symphony concert to-night by the New York Symphony Orchestra, Walter Damrosch conductor, and Frederic Archer organ soloist. The program was:

Symphony No. 2.....Tchaikowsky  
Dance of the Fairies.....from Orpheus.....Gluck  
Dance of the Blessed Spirits.....Guilmant  
Concerto for organ and orchestra, op. 48.....Beethoven  
Overture, Lenore, No. 8.....

While not so popular in the esteem of the audience as the Wagner concert on the following afternoon, the program was the best orchestra performance of the week. The opening symphony, one of Tchaikowsky's earliest works of importance, was beautifully delineated by the band. Mr. Damrosch's father was the first conductor in the United States to present this work in the United States a dozen years or so ago, and the reading Friday night demonstrated the son's thorough familiarity with the score. From the mournful plaint of the first horn in the introduction, most remarkably played by Xaver Reiter, through the grotesque march movement, the fiery scherzo and wonderfully varied finale, the interpretation was classic and musicianly. The Gluck numbers were almost as well given, but the Lenore overture suffered somewhat, owing to the effect of the warm, humid atmosphere on both strings and woodwind. Taken as a whole the program was the best that I have ever heard by the same orchestra.

The Guilmant concerto was an actual novelty, being the first composition of its kind ever attempted in Pittsburgh. The composition is an adaptation of the noted French organist's second sonata, a popular suspicion existing to the effect that Saint-Saëns arranged its orchestral score.

The work had its first performance at a music festival in Worcester, Mass., in 1884, Mr. Archer being the organist. It is written after the classical model in three movements. After the introduction (*largo maestoso*) the organ begins the principal theme, which is repeated by the orchestra. Then a short modulatory part, and the beautiful second theme appears in F major. It is lyric in character, contrasting with the first heroic subject. An interesting elaboration follows, and after the reappearance of both subjects in various modulations a brilliant coda closes the first movement.

The second movement—pastorale—is also built on two themes, the first a chanting cantilene, and the more important of the two, which gives the movement its pastorale character. The second melody, flowing along in slow, dreamy chords, is accompanied by the first theme on the strings.

The finale—allegro assai—is, like the other movements, built on two subjects, both of them gradually developed to a great climax, in which organ and orchestra vie with each other to give the composition a brilliant finish.

The concerto was well played, both by orchestra and on the new organ, although a hitch or two in combinations bothered the soloist to quite an extent. His cadenzas, interpolated in the work, were stupendous bits of double pedaling and manual arpeggi that fairly dazed the audience as well as the members of the orchestra. There was a tremendous amount of applause at the close of the concerto, which would only be hushed when the performer gave an encore number.

#### Wagner Concert.

PITTSBURGH, November 11, 1895.

Probably the greatest Wagner program ever rendered in Pittsburgh was that given last Saturday afternoon at Carnegie Music Hall by the New York Symphony orchestra, Walter Damrosch conductor. According to the program the following numbers were given, supplemented by the Siegfried funeral music, which was played in response to a request:

Die Meistersinger—  
Prelude.  
Prelude and Chorale, Act III.  
Siegfried, Sounds of the Forest, Act II.  
Die Götterdämmerung, Siegfried's Rhine journey.  
Dreams, violin solo by Mr. Jan Koert.  
Die Walküre, Ride of the Walküres.  
Tannhäuser—  
Overture.  
Song of the Evening Star (trombone solo by Mr. Pfeiffenschneider).  
March and Chorus.  
In a general statement it takes but little to express the

opinion of all who heard the performances by the superb organization from the metropolis. All the numbers were given in a way that satisfied the most fastidious lover of Wagner compositions. So often it is that the music of the great German composer is given in a way which fails to reveal the infinite genits of this great revolutionist that the work of the Damrosch organization was all the more appreciated.

In New York and elsewhere some insist that Anton Seidl is the greatest orchestra director with relation to Wagnerian works. But apparently the music as interpreted by Mr. Damrosch and his men could not well be improved upon. Mr. Damrosch's comparative youth as a director—he not yet being 35 years of age—seems to afford an ostensible ground for criticism by champions of the virtues of other leaders when such carpers are unable to divine any other characteristic in him which affords them basis for argument.

But this fact does not detract from the capabilities of the director; rather, it would seem, does it emphasize and make more remarkable his work with his men. Certainly his illustrations of Wagner's compositions leave little if anything to be desired. A notable instance of his ideas was furnished when came the Tannhäuser March, which was given with the assistance of the Mozart club. The tempo of this number, as set by the director, was much more rapid than the club had been accustomed to and when it was started the singers were hardly at home with the movement, so to speak. But they soon adapted themselves to the pace set by Mr. Damrosch.

This little failing on the part of the club is obviously not one which might reflect discredit on the powers of the vocalists. Instead they deserve much credit for the manner in which they sang. The club also gave the chorale from the Meistersinger in excellent style, and for its work received the hearty commendation of the leader.

The Siegfried music by the orchestra was exquisitely given. In this Wagner has composed something about as near captivating in its fairy-like delicacy and entrancing in its style as could well be imagined. The genius of the composer stands out vividly in the lifelike representation of sounds of primitive nature as he shows them in the orchestra. All the works on the program were played quite as admirably as the portions from Siegfried. Mr. Damrosch's shading was strictly in accordance with the composer's intentions, and his discernment of the effects was most pleasing.

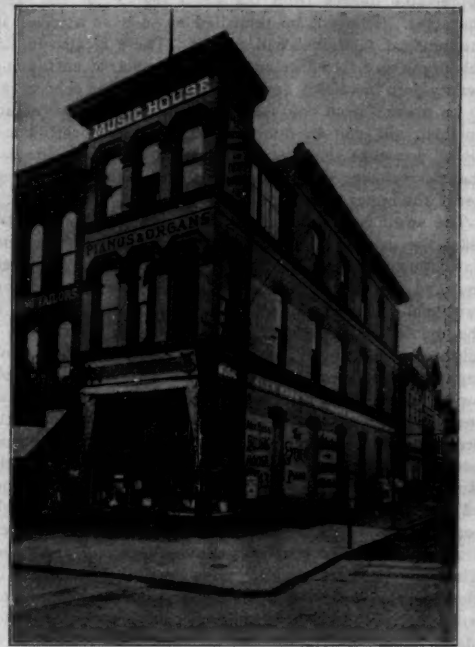
Two solos, it will be noticed, were on the program, and fully up to the standard of the orchestral effects. Mr. Koert, in playing *Dreams*, showed much musicianly feeling. His tone was firm, but, withal, delicate, while, his general interpretation was beyond criticism. Mr. Pfeiffenschneider's solo was such as might be termed a revelation in trombone tones. He fully deserved the liberal applause which he received.

A summary of the work of the orchestra shows that the players and Mr. Damrosch himself have vastly improved in the past three or four years. Of course, there is still room for betterment. There might be some additions made to the strings with good results, while the roughness in the brass should be smoothed out. But there is good woodwind in the organization, while the quartet of horns is most excellent. It appears to the casual observer that the elimination of the star element in this orchestra has worked an improvement. Brodsky, Hekking, Noracek, Hegner and Conus live in the memory, but their absence does not weaken the band, a better discipline being apparent since they have deserted the ranks.

There have been many long and arduous rehearsals of the New York Symphony Orchestra this fall preparatory to the opening of the German opera season in Cincinnati to-night. Mr. Damrosch will bring his company here in January at the Alvin theatre. Judging from the \$14,000 which three performances drew here in the spring, and the immense popular success of last week's concerts, they will do as well again. Beside the Nibelungen trilogy, Lohengrin, Tannhäuser, Flying Dutchman, Der Freischütz, and Fidelio in German, Mr. Damrosch's company will give his original "Scarlet Letter" in English.

The new Carnegie Hall will bring many musical celebrities to Pittsburgh. After two local concerts this week there will be the appearance of Melba and her company Monday, November 18, while the peerless Paderewski is booked for two piano recitals in December. Last week there were encouraging financial results from the concerts. The four organ recitals were free, but the receipts from The Messiah, Wagner and Symphony concerts were very large. There was considerable expense from the employment of the orchestra soloists, outlay for printing and advertising. The trustees have \$40,000 a year from the city for the maintenance of hall, library, art gallery and museum, but whatever profits result from the use of the music hall will be turned into the expense fund.

For the emphatic success of the last week's festivities great credit is due not only to the trustees but to the experience and good judgment of Mr. George H. Wilson, the manager of the new hall. Mr. Wilson's work in Boston and in Chicago has well fitted him for the requirements of his new post.



#### The Ross Music House.

THE Alex. Ross Music House in Allegheny City is one of the most popular and well known in Western Pennsylvania. Mr. Ross is one of the leading spirits in musical enterprises in that vicinity. He settled in Allegheny City in 1881, as a tuner and repairer of pianos and organs.

Being a skillful workman and a genial, whole-souled man, he soon had a prosperous trade, and became recognized as an authority on the merits of musical instruments, being frequently called upon as an expert to select pianos for friends and patrons. He finally embarked in the piano business in Allegheny City, which is soon to be a part of Greater Pittsburgh, and by untiring energy and honest methods his business has grown and prospered, until it is now one of the largest and most popular houses in the State.

In 1880 Mr. Ross secured the agency of the Everett piano for Western Pennsylvania and Eastern Ohio, and is still one of the most enthusiastic admirers of that instrument, the phenomenal success of which is regarded by him as one of the many proofs of its intrinsic merits. The purity and volume of tone, thorough construction, and artistic designs of the Everett piano appeal to the intelligence of the musical public, and are more effective in establishing confidence in the mind of the prospective purchaser than a dozen talkative salesmen. Of the 1,500 Everett pianos sold by this house during the past six years, there is not one which has failed to satisfy the purchaser. Surely no stronger indorsement could be found for any piano.

Among other well-known instruments sold by this house are the popular James & Holmstrom, with transposing keyboard; the Newby & Evans, with Phelps harmony attachment; the Automaton or self-playing piano, the Webster and Harvard pianos; also pipe and reed organs, Swiss, German and American music boxes and a complete assortment of the best makes of guitars, mandolins, violins, banjos, musical instruments, musical toys and novelties.

The spacious building now occupied at Federal street and Fountain square, Allegheny City, Pa., opposite the Carnegie Library and Music Hall (that beautiful monument to the generosity of Andrew Carnegie), is stocked from the top to the ground floor with pianos, upright and grand, of the most attractive styles, in all varieties of fancy woods and artistic designs; organs for the parlor, hall or church, and smaller musical instruments and novelties of every description. An able and intelligent corps of salesmen, who take an active part in local concerts and musical affairs, adds greatly to the prosperous condition of the business. The vigorous, progressive, up-to-date policy of this house is bringing its reward, as shown by the rapid and still increasing growth of the business.

**Genoa.**—The new Politeama in Genoa opened October 31 with Lucia di Lammermoor.

**Huhn.**—Fri. Charlotte Huhn has been engaged for the Court Theatre, of Dresden, and made her debut as *Ortrud* with great success.

**Norcross.**—A young and beautiful American, Mrs. Norcross, has made a successful debut at Amsterdam as *Amneris* in *Aida*.

**Naples.**—The firm of G. Ricordi & Co. has established its new headquarters at Naples in the Palazzo del Visconte Majorca di Francavilla, in the Via Ruggiero Settimo.



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Chas. Davis Carter, Joseph H. Gittings, Miss Ethel Herr Jones, Miss Olive A. Beach, Valdemar Papenbrock, Harry G. Archer, Robert A. Morrow.

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### The Margulies Concert Bureau.

THE Margulies Concert Bureau, established by Mr. Leon Margulies, and of which Mr. C. L. Graff is business manager, is now in its third season. At its head are two men whose managerial connection with the most prominent among American musical organizations specifically fits them to conduct an artist agency of this character. Mr. Leon Margulies is well known as manager of the Damrosch German Opera Company, and Mr. C. L. Graff is equally well known as manager of both the New York Symphony and New York Oratorio societies, of which Walter Damrosch is director and Andrew Carnegie president.

Such business affiliations naturally bring these men into contact with the foremost artists of the day, and afford them not only special opportunities for a careful selection among artists of the best rank, but frequently immediate openings for these same artists through the operations of the respective music hall societies and their various dependencies. Being in immediate association with these societies a suitable artist in the hands of the Margulies Bureau stands in a good position for introduction and hearing, and the inter-relationships of Messrs. Margulies and Graff with large managements all over the country are of course of enormous advantage to any good artist whose work the bureau feels it can conscientiously commend.

Not only has this bureau good opportunities for the comparison of artists, but it has also opportunity to discover merit often at first hand. Everyone wants to sing or play for a conductor, and the large army of claimants for a hearing from Mr. Damrosch necessarily come in contact with the Margulies Bureau. A discriminate agent can rapidly sift fresh talent, and in this the Margulies Bureau has not been behindhand, the records of the past year alone going to show that numerous talents have been discovered and pushed by this agency with emphatic success.

From the outset the career of the bureau has been stamped with success—success of no mediocre order nor in connection with no mediocre artists, but a repetition of high-class engagements for highly qualified artists, which tells its own story. When the bureau was established by Mr. Margulies three years ago it was established by a man who not only understood the commercial side of the situation from sound practical experience, but who was also himself a man of musical ability and judgment. On this ground he was enabled to promptly enroll a list of leading artists, such as when considered from the standpoint of numbers and prominence combined had not hitherto been put forward by any New York agency. A specialty was then and still continues to be made of vocal artists, for whom with others brilliant engagements have always been forthcoming. The bureau, careful in its choice and indorsement of artists, is equally assured and circumspect in placing them, and the mutual satisfaction resulting from all its business arrangements is a matter to which the leading artists of the country will give willing testimony.

The Margulies Bureau, in Carnegie Hall, lies right in the very heart and centre of music. The atmosphere is veracious and no musical sham or pretense will flourish there for a second. Only good, sound artists will find a foothold in the Margulies Bureau, and for such there are always good engagements in full proportion to their merits. The bureau is not only particularly fortunate in procuring prompt engagements, but, as remarked before, always manages to make them of exactly the right kind, with a judicious consideration for the artistic prejudices of its clients. Instrumental artists are largely included in the agency, but vocal ones predominating we append some names from the list of singers at present booked with the bureau, which will give an idea of the cast of its clientele:

#### SOPRANOS.

Katharina Lohse Klafsky,	Corinne Moore Lawson,
Mina Schilling,	Leonore Better,
Louise Mulder,	Augusta Vollmar,
Gisella Stoll,	Genevra Johnstone-Bishop,
Ida Klein,	Milka Ternina,

Frau Amalia Materna (farewell tour).

#### CONTRALTOS.

Riza Eibenschütz,	Julie L. Wyman,
Marguerite Hall,	Mary Linck,
J. Williams Macy,	Mrs. Carl Alves,
Helene C. Livingstone,	Maude Welch,
Marie Maurer,	Marie Matfield,
	Marie Brema.

#### TENORS.

Wilhelm Grüning,	Carl Naeser,
Albert G. Thies,	Chas. Herbert Clarke,
	Max Alvary.

#### BARITONES.

Demeter Popovici,	William Mertens,
Franz Gesselle,	Heinrich Meyn.

#### BAENOS.

Plunket Greene,	Julius von Puttlitz,
Gerhard A. Stehmann,	Conrad Behrens,
Ericson F. Bushnell,	Emil Fischer.

The bureau has also under its sole management this season the farewell tour of Mme. Materna, the greatest

dramatic soprano of her generation. She will appear in concerts, operatic and other, making of course a specialty of the Wagner music, in which she is pre-eminent.

By special arrangement with Mr. Damrosch the bureau has also at its disposition for concert engagements all the artists of the German opera. This exclusive arrangement is significant, but the fact is generally significant with the Margulies Bureau that few of its prominent artists are booked with any other agency. Their merits are properly appraised and their interests looked after completely, so that there is no need left for them to look for any consideration elsewhere. The particular prestige of controlling the extra performances of the German opera stars is, however, notably worthy of mention.

By the addition to the agency of Mr. C. L. Graff as business manager a very fortuitous and harmonious partnership has been formed. The quiet courtesy of Mr. Margulies, joined to his far-seeing business facility and the discreet power to weigh individuals and their abilities, has made him a respected favorite in circles musical and musicianly as well as with the general outside world. Mr. Graff introduces to the combination a manner of polished courtesy, with suave geniality, which is bound to strike the popular mind agreeably. He is no less a man of taste, education and keen business capacity than his business brother, and his alert mind and speech, with general bearing to correspond, are rapid to promote business dealings in a most satisfactory degree.

Both men know their business—their musical business—thoroughly. Mr. Margulies had long been identified with the musical profession before undertaking this agency and was well conversant with the merits of the majority of leading artists, both American and foreign. His connection with the German opera, with its consequent trips to Europe, keeps him in touch with musical matters and progress, the rise and development of artists, and the managerial outlook both here and abroad. To all the novel and progressive ideas which Mr. Margulies has the special opportunity to garner in this way, Mr. Graff's good generalship comes in good stead, helping to resolve them into a practice which shall have an influence of direct prosperity.

Prosperity and an upholding of the best artistic standards have therefore become tokens of the workings of the Margulies Bureau. They not only have a galaxy of the very best artists, but they obtain for them the very best positions. Their facilities for obtaining engagements are in equal proportion to their facilities for making selection among artists, and in both directions their forces are employed with judicious and emphatic success. The history of the Margulies Bureau forms a true artistic record. Its future, based upon such lines, must continue to be one of pre-eminent success.

### Musical Notation.

A MUSICAL language is needed which will enable the composer to express his thought clearly, precisely and fully.

The present mode of expressing music is by the staff notation. This is a subjective system, built on a wrong basis, false in every particular, indefinite and absurd.

The tempered system, adopted on all instruments of fixed temperament, divides the octave into twelve tones.

The staff provides only four lines and three spaces, or three lines and four spaces, with which to identify the twelve tones. Other characters called accidentals are therefore required to supplement the lines and spaces. This results in the absurdity of giving three different names to each tone, or thirty-six names to the twelve tones.

The lines and spaces of the staff bear different names whenever the clef signs are changed. The assertion is ventured that not over ten musicians in the United States can read music at sight in all the clefs.

The use of such names as "G" and "F" for clefs, and of the lines and spaces to sometimes represent the actual pitch of tones, and at other times to represent the actual pitch an octave higher or lower than written, is unexplainable and ridiculous.

The combined clefs can only represent three octaves, and the piano represents a compass of seven and one-third octaves. This requires much patching in the shape of signs and added lines.

The key signature (?) is not a signature, because it does not show whether the tonality is major or minor.

The relationship implied by the root names of such tones as G, G sharp and G flat does not exist.

A note is placed on the first space in the G clef, is preceded by a "flat" and the "flat" by a "natural," and the signature is one sharp.

The note in F, the signature changes it to F sharp, the "natural" sign restores it to F, and the "flat" lowers it a half tone. All this mental process is necessary before the tone can be located.

The staff does not represent intervals, because from a line to a space may be either a whole or half step, and five tones may be written on any line or space.

These examples are only a few of the possible many that could be used to prove the absurdities resulting from the use of the staff.

In the time notation we teach that the whole note is the unit, the half, quarter, &c., occupying the relative amount indicated by their names. Two 8ths, four 16ths, eight 32ds, are equal to a quarter note, for example.

Next we teach that any kind of note can be divided into three (triplet), five (quintole), six (sextolet), seven (septolet) or more parts. Three 8ths, five, six or seven 16ths, nine, ten or eleven 32ds, are equal to a quarter note.

Here are two statements directly antagonistic.

What is syncopation? An indicated time contradicted by the actual rhythm. A prelude of Chopin's, for instance, is written in 2-8 measure and played in 3-8 measure. Under a picture is written "this is a horse," but the picture is that of an ass.

It has been stated that the "relative value of notes is indicated by their names," half, quarter, eighth, &c., but if, in one movement, the time signature were 2-8, and the tempo Grave; and in another movement the signature were 2-3, and the tempo Presto, the half-note in the last movement would occupy a shorter duration of time than the eighth note in the first.

In a measure in 2-4 time we might have two quarter and, say, six-sixteenth notes, if the latter were written as "grace" notes.

Notes represent time value, and rests correspond to notes. What rests would represent 1-3, 1-5, 1-6, of a quarter note?

A dot represents half the value of the note that precedes it. What is the value of a dot placed after a triplet, a quintole, sextolet or septolet?

A "rest" means silence, and yet several rests frequently follow each other.

#### THE GUILFORD MUSICAL NOTATION.

The staff provides a line or space for each of the twelve tones in the octave. There are no symbols for tones.

The pitch of the staff is indicated by a Roman numeral which corresponds with a numbered octave on the piano. The pitch of any instrument can therefore be represented and a combination of staves can represent any compass.

Intervals are exactly represented to the eye, and only one sound can be represented on a single line or space.

Time is represented by dividing a composition; first, into measures, by heavy vertical lines representing principal accents; second, by dividing measures into secondary accents; third, by subdividing pulses or beats into smaller divisions represented by the space between the symbols (symbols of sound and silence).

Sounds are represented by two symbols, and silence by one.

The Guilford notation is an objective system, a picture language, simple, logical and scientific.

Is it not a duty that musicians owe to themselves and their patrons, to give careful consideration to any system that offers advancement and is in the line of progress?

When Webster's spelling book was a text book in our schools the form of every letter had to be photographed on the memory. Then words with one syllable were spelled and defined. Each one of the letters C, A, T, had to be memorized before the word could be read, and the definition could be formed by reading the back fences nights.

This was the subjective system, which has been long abandoned.

Music is the only branch of education where the objective system has not been adopted.

It is not claimed that the Guilford notation will supersede the staff notation at once. It is desirable to learn both notations. Learn the Guilford notation first, and then the staff notation can be understood much more easily and quickly.

The Guilford notation is a picture of the pitch, location and length of tones—a genuine "tone picture." Impress this picture thoroughly on the mind by playing the music, and then the names, signs and symbols of the staff notation will have a meaning, and the alphabet of music will be learned inductively.

C. C. GUILFORD.

Rome.—The Teatro Argentina, of Rome, has been awarded a subvention of 80,000 francs, for which it engages to begin the season with Walküre, and to follow it with Don Carlos, Tannhäuser, La Camargo (new), by Di Léva; La Bohème, by Leoncavallo; Boito's Mefistofele, and finally Gounod's Romeo et Juliette.



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ONDRICEK.



## The Argonauts.

A FEW months ago one of the Eastern musical journals contained the name of about thirty compositions existing on the subject above named, along with its under and side subjects. I meant to hunt up facts in my possession then, but postponed it for want of time. The death of Frank Pixley, the editor of the San Francisco *Argonaut*, revived the idea in me, and I went to work, with the following result:

I find 298 compositions, the first one of which was written by Monteverde in 1607, and the latest by Merseotti in 1895. In this century I find seventy-four, or 25 per cent. of the whole number.

As to the character of them, I find:

136 Italian operas,	4 operettas,
30 French operas,	3 farces,
30 German operas,	3 melodramas,
5 English operas,	2 oratorios,
3 Spanish operas,	2 intermedii,
20 cantatas,	1 pantomime.
17 ballets,	

Among the Italian operas I find thirty-three composed by Germans, four by Frenchmen, and one by an Englishman.

The following gives a complete list of names of subjects, character of composition, name of composer, and date of composition or first performance:

Name.	Character.	Composer	When written.
Achille, L.	French Opera.	De Biasi.	1820
"	Italian "	Nasolini.	1831
"	French "	Paer.	1806
A Scyros.	Ballet.	Cherubini.	1804
chez Chiron.	Italian Opera.	Barbier.	1864
et Deidame.	French "	Campra.	1735
"	Cantata.	Carafa.	1806
et Polyxene.	French Opera.	Colasse.	1687
"	"	Lully, J. B.	1667
"	German "	Agriola.	1768
"	Italian "	Arena.	1738
"	"	Bernardini.	1794
"	"	Bertoni.	1764
"	"	Caldara.	1736
"	"	Capelli.	1795
"	"	Chiarini.	1730
"	"	Coppola.	1825
"	French "	De Rille.	1836
"	Italian "	Draghi.	1668
"	"	Gassmann.	1768
"	"	Gassaniga.	1790
"	"	Hasse.	1759
"	"	Jowell.	1749
"	German "	Keiser.	1716
"	Italian "	Legrensi.	1664
"	"	Leo.	1748
"	"	Manna.	1755
"	"	Mazzoni.	1750
"	"	Naumann.	1767
"	"	Paselli.	1730
"	"	Pugnani.	1735
"	"	Sales.	1754
"	"	Sarti.	1737
"	"	Sarti.	1781
"	"	Sciroli.	1781
"	"	Draghi.	1681
"	"	Basili.	1796
"	"	Cimarosa.	1798
"	"	Lotti.	1707
"	"	Draghi.	1668
Achilles in Peltico.	English Farce.	Arne.	1767
Achilleus.	Ballet.	Blum.	1818
"	Cantata.	Bruch.	1886
Admeto.	Italian Opera.	Händel.	1737
"	"	Merseotti.	1895
"	"	Benda.	1798
Alceste.	Cantata.	Brambach.	18—
"	"	Donizetti.	1822
"	Italian Opera.	Draghi.	1799
"	"	Elwart.	1847
"	"	Floquet.	1784
"	"	Gluck.	1767
"	German "	Greswick.	1796
"	Italian "	Händel.	1749
"	Ballet.	Hopfer.	1699
"	Italian Opera.	Lampugnani.	1745
"	French "	Lully, J. B.	1674
"	German Farce.	Mueller Wens.	1806
"	Italian Opera.	Porale.	1718
"	"	Portugal.	1759
"	"	Rampach.	1759
"	German "	Schumann.	1719
"	"	Schweitzer.	1773
"	Italian "	Staffa.	1851
"	German "	Strungk.	1698
"	Ballet.	Weigl, Jos.	1809
"	German Opera.	Wolf.	1790
"	Cantata.	Zingarelli.	1798
Alcide.	French Opera.	Aimon.	1830
"	Italian "	Cambini.	1782
"	"	Fux.	1710
"	"	Haefner.	1789
"	"	Hasse.	1760
"	French "	Lully, Louis.	1690
"	"	Marsia.	1690
"	"	Weigl, Jos.	1798
"	Italian "	Dos Santos.	1778
"	French "	Langle.	1800
"	"	Paselli.	1738
"	"	Righini.	1784
"	"	Steffani.	1699
"	Cantata.	Zingarelli.	1787
"	Italian Opera.	Majo.	1784
Amore di Giasone, L.	"	Marsoli.	1649
Apotheose des Herkules.	Cantata (German).	Eberwein.	18—

Name.	Character.	Composer	When written.
Argonauti in Viaggio, Gli.	Italian Opera.	Draghi.	1682
"	"	Rodetta.	1640
Argonauten, Die.	German Opera.	Bach, Otto.	1870
Ariadne.	"	Comser.	1699
"	English "	Grabut.	1674
"	Intermedii.	Kling.	1875
auf Naxos.	Melodrama.	Benda.	1770
"	Operetta.	Bossenberger.	1885
"	Italian Opera.	Keiser.	1723
"	German "	Klein.	1885
"	Cantata.	Paradies.	1791
"	Italian Opera.	Reichardt.	1802
Arianna.	"	Adolfi.	1770
"	"	Anfoel.	1786
"	French Opera.	Batista.	1717
"	"	Cambert.	1680
"	German "	Conrad.	1691
"	French "	Edelmann.	1782
"	Italian "	Fec.	1735
"	"	Ferrari.	1640
"	"	Händel.	1738
"	"	Inauguine.	1773
"	Cantata.	Marcello.	17—
"	Italian Opera.	Monteverde.	1607
"	Cantata.	Palinos.	1808
"	Italian Opera.	Porpora.	1738
"	"	Righini.	1796
"	"	Ristori.	1736
"	Ballet.	Rochefort.	1798
"	abandonata.	Bonivente.	1719
"	a Naxos.	Haydn, Jos.	17—
"	e Bacco.	Holzhauser.	1790
Arianna e Bacco.	Cantata.	Mayr.	1817
"	Italian Opera.	Tarchi.	1785
"	"	Bonvenuti.	1810
"	"	Cafero.	1766
"	"	Fuchetti.	1777
"	"	Leo.	1735
"	"	Porpora.	1714
"	"	Winter.	1708
"	et Bacchus.	Bouvard.	1739
"	"	Marais.	1696
"	"	Rochefort.	1773
"	"	Weigl, Thad.	1800
"	Thesée.	Mouret.	1717
Asteris e Thesée.	Italian Opera.	Guglielmi.	1788
Bacchus and Ariadne.	Ballet.	Weigl, Jos.	1890
Birth of Hercules.	English Opera.	Arne.	1768
Castore e Pollux.	Italian Opera.	Bianchi.	1780
"	Ballet.	Calvi.	1778
"	Italian Opera.	Federici.	1803
"	"	Radicati.	1815
"	"	Sarti.	17—
"	"	Vogler.	1791
"	Ballet.	Winter.	1696
Castor et Pollux.	French Opera.	Candelle.	1791
"	"	Peelart.	1840
"	"	Rameau.	1737
"	"	Winter.	1806
Coire d'Achille, La.	"	Villeblanche.	1810
Conquista dell Vello d'Oro.	Italian Opera.	Bernabei.	1674
"	"	Draghi.	1678
"	"	Iscia.	1791
"	"	Pescetti.	1737
"	"	Scolari.	1749
Choice of Hercules, The.	English Oratorio.	Händel.	1730
Corona d'Arianna.	Italian Opera.	Fux.	1736
Corroux d'Achille.	French "	De Biasi.	1830
Deidame.	"	Marechal.	1682
Deidamia.	Italian "	Catalani.	1867
"	"	Cavalli.	1644
"	"	Händel.	1739
Dirce.	English "	Horn.	1891
"	Italian "	Peri.	1843
Educacion d'Achille, L.	Comic "	Thys.	1894
Elena rapita di Tesoo.	Italian "	Cavalli.	1653
"	regina di Sparta.	"	1659
Ercole al Termodonte.	"	Bioni.	1730
"	"	Nasolini.	1791
"	"	Rampini.	1715
"	"	Ristori.	1730
"	"	Sartorio.	1678
"	German "	Schuerer.	1747
"	amante.	Cavalli.	1662
"	"	Gasperini.	1709
"	aquisitor.	Draghi.	1699
"	Apotheose di.	Mercadante.	1819
"	"	Tardi.	1790
"	fatica d'.	Ariosti.	17—
"	in cielo.	Piore.	1716
"	"	Pollarolo.	1696
"	"	Mayr.	1808
"	"	Kovetta.	1845
"	in Tebe.	Boretta.	1671
"	le fatiche D.	Ziani.	1692
"	nell Erimanto.	Marrelli.	1630
"	Sul Tajo.	Dos Santos.	1785
"	Vincitore.	Badia.	1708
Fêtes de Thetis.	Ballet.	De Blamont.	1730
Fils de Thesée, Le.	French Operetta.	Fortune.	1884
"	Operetta.	Julien.	1864
Giasone.	Italian Opera.	Cavalli.	1649
"	"	Andreasi.	1784
Goldene Widder, Der.	German Opera.	Urban.	1829
Hercules and Omphale.	Ballet.	Revo.	1794
"	aux Enfers.	Cannabich.	1708
"	Pieds.	Roques.	1799
"	mourant.	Daavergne.	1761
Herkules.	German Operetta.	Graff.	1898
"	Oratorio.	Händel.	1744
"	German Opera.	Keiser.	1699
"	"	Krueger.	1694
"	Cantata.	Mayr.	1809
"	German Opera.	Reichardt.	17—
"	"	Rolle.	1745
"	"	Schmittbauer.	1730
"	"	Schweitzer, Jos.	1773
"	"	Staudinger.	1774
"	am Scheidewege.	Bach, J. S.	1733
"	und Theseus.	Graupner.	1708
Hippolite et Arle.	French Opera.	Rameau.	1738
Hyppolitos.	Cantata.	Schulz.	18—
Ippolito.	Italian Opera.	Conti.	1733
"	"	Piccini.	1798
"	German "	Schuetz.	1681
"	degli Assi.	Sborgi.	1688
Ippolito ed Aricia.	Italian Opera.	Holzbauser.	1798
"	"	Torri.	1781
"	"	Traetta.	1759
Ira d'Achille, L.	French "	Basili.	1817
"	Italian "	Niccolini.	1814
"	French "	Colhaase.	1698
"	German "	Cousser.	1698
"	French "	De Liron.	1790
"	English "	Drachi.	16—
"	Cantata.	Mackensie.	1875
"	Italian Opera.	Marsoli.	1642
"	German "	Rossler.	1811
Jason's Vermählung.	German "	Greene.	1740
Judgment of Herkules.	Ballet.	Vogler.	1798
Kastor und Pollux.	German Opera.	Benda.	1778
Medea.	Melodrama.	Celli.	1808
"	Italian Opera.	Gebel.	1739
"	"	Mercadante.	1851
"	"	Picini.	1843
"	"	Perex.	1744
"	Cantata.	Randegger.	1890
"	English Opera.	Schmitt, J. C.	1730
"	Italian "	Selli.	1858
"	Spanish "	De Silva.	1736
"	Intermedii.	Taubert.	1843
"	Italian Opera.	Brusa.	1736
"	"	Gianettini.	1675
"	"	Naumann.	1789
"	"	Mayr.	1813
Medes, Vindicativa.	"	Marielli.	1798
Medes.	French "	Cherubini.	1797
"	"	De Lanza.	1806
"	"	Fransery.	1790
"	French Opera.	De Pontetelle.	1813
"	"	Salomon.	1713
Morte d'Achille.	Ballet.	Raimondi.	1890
de Hercules.	French Opera.	Lully, Louis.	1705
di Hercules.	Ballet.	Rodolph.	1793
d'Ippolito.	"	Namann.	1890
Nozze d'Ariadne.	Italian Opera.	Holzbauser.	1780
"	"	Porpora.	1744
"	"	Cavalli.	1689
"	"	Boyce.	1749
"	"	Staffa.	1898
"	"	Drachi.	1686
"	"	Mayr.	1840
"	"	Orlandi.	1830
"	"	Westmoreland.	1894
Sorte di Medes.	Ballet.	Naumann.	1780
Tesoo.	Italian Opera.	De Lima.	1798
"	Cantata.	Federici.	1804
"	Italian Opera.	Händel.	1713
"	"	Nasolini.	1791
"	"	Gianettini.	1698
"	"	Sabatini.	1698
"	"	Albinoni.	1735
"	"	Conti.	1715
"	"	Freschi.	1695
"	"	Bertali.	1659
"	"	Gluck.	1747
"	"	Scarlatti.	1712
Teti e Peleo.	Cantata.	Rossini.	1816
Thesée.	French Opera.	Gossec.	1792
"	"	Lully, J. B.	1675
"	"	Mondonville.	1767
Thesous.	German "	Strungk.	1698
"	and Ariadne.	Fischer.	1808
"	Helene.	Kobelius.	1739
Thetis.	"	Struck.	1711
"	et Peleo.	Campra.	1708
"	Opera.	Champaign.	1779
"	"	De Laborde.	1798
"	Italian "	Uttini.	1773
Toison d'Or, Le.	Melodrama.	Osola.	1690
"	French Opera.	Vogler.	1786
Tod des Herkules, Der.	Cantata.	Reichert.	1894
Triomphe de Hercules.	French Opera.	Lully, J. B.	1674
"	"	Lully, Louis.	1693
"	"	Marsia.	1698
Trionfo d'Arianna, La.	Italian "	Anfoel.	1785
"	"	Righini.	1796
Vau d'Oro, Le.	Comic "	Canne.	1881
Vello d'Oro, Il.	Spanish "	Mele.	1746
"	Italian "	Pescetti.	17—
Vendetta di Medea.	"	Pavesi.	18—
Waffen des Achilles, Die.	Ballet.	Schweitzer, A.	1790
Wahl des Herkules, Die.	German "	Schweitzer, Jos.	1773

From the above may be seen how many good musicians were moved to creation by the different phases of the great epic of the search for the golden fleece by Jason in his good ship Argo.

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### The Materialism of Singing.

IT seems to have become a fad of late to fill the musical papers with articles about throat anatomy, &c., to such an extent that the art of singing itself has almost been entirely lost sight of. I have read, again and again, with astonishment, articles asking singing teachers to explain their methods in a mechanical way; for example, by enumerating the functions, during tone production, of the different throat muscles, the shape of the mouth, tongue, &c.

I remember one of our eminent throat dissectors asking something like this: "What is your method? Can you not state it in a precise way? For instance, say that you want the tones to strike against the hard palate and to be placed in the head," &c. This man professes to be an instructor of singing, and yet he knows so little about that noble art that he fancies it can be expressed in a kind of mechanical formula and in so many words.

Let me at once inform the eager inquirers after "methods" that there is only one right way of singing, and that singing is an act of mentality, and that all attempts to make it a mechanical science must fail. I do not deny that from a scientific standpoint it is most interesting to know the working of the voice mechanism. I have spent considerable time myself on the study of anatomy, and I would be the last to discourage further investigations in that direction; but I do deny that it is of any direct help to the vocal student to have it explained, for example, how the different muscles move the larynx during singing. He can learn voluntarily to open and close the throat, vocal cords, &c., by remembering the sensation which accompanies these actions, but the function of each individual muscle he can no more control or feel than he can control or feel the function of digestion.

Let us for argument's sake suppose the impossible, that a singer could consciously control and realize the exact movements of each of the many muscles which are in constant activity during tone production. Would it give such a prodigy any advantage over the common mortal who only realizes the ensemble work of the throat muscles as a *sensation*, and who by remembering and reproducing this sensation can make these muscles perform their work to the utmost perfection, although he is utterly ignorant how they perform it? The answer must be in the negative. He would have neither advantage nor disadvantage.

We will, for illustration, imagine another impossibility, that this science of throat analysis had attained such an ideal perfection that it had registered the exact position of the larynx and all the throat muscles of some of the greatest singers when they sang their most perfect tones. If, now, our prodigy would sing the same tone as one of these singers, and adjust the larynx and throat muscles exactly like the latter, would the result be the same? Not at all; for if he do not by his mind guide the vibrations into the right resonators he may, in spite of this perfect adjustment of the voice mechanism, only emit some throaty noise; on the other hand, the perfect singer may not know a thing about anatomy. We are then forced to the conclusion that throat anatomy has no more to do with the singing than piano making has to do with playing, and that to call anatomical science "method of singing" is a misnomer.

I have already stated that there is only one right way of tone production; and that is to *perfectly liberate each tone and place it so that it makes its resonators emit the greatest possible amount of vibrations corresponding to its intensity*.

Every competent teacher endeavors to develop this perfect tone production in his pupils, whether his school be Italian, German or any other, and only the procedure through which he strives for this result can be termed his method. But this procedure must be varied continually to adapt itself to different voices and temperaments, and this

plainly shows the folly of expecting a singing teacher to explain his method in a magazine article.

Two men may study with the same master and under the same conditions, and then turn out very different, the difference between their achievements being entirely due to the difference of their mental qualities. One may have an exquisite ear, a highly developed sense of tone color and an ingenious mind which would enable him to impart his knowledge to others in the most direct manner, while the other lacks all these gifts, and all the anatomical knowledge of the voice mechanism would then be perfectly useless to him, because he does not carry the ideal of a perfect tone in his mind, without which it is absolutely impossible to place a voice; for how can anybody correct wrong tone production when he does not know the right quality of tone himself?

I do not overlook the fact that a few very important rudiments of singing (such as deep diaphragmatic breathing, &c.) can be taught in a mechanical way; but nobody could claim it his method to teach these rudiments, for they are simply fundamental elements of voice culture which all

spect he cannot compete with the truly great vocalist who can earn more money in a few nights than the former can in a year.

I earnestly warn the professional musician and singer against this tendency to regard his art chiefly as a means of money making—a marketable merchandise; for in all my experience I have never known an instance of this that has not proved disastrous. This tendency prevails much more in America than in Europe. Among all the professional singers that I taught there, I remember, from my personal experience, very few who lacked love and enthusiasm for their art; but here, alas! it is too often the case that the money question takes precedence in the student's mind.

I have often observed, to my sorrow, that a pupil with great natural ability has shown antagonism and made no progress when classical songs were given him to study. Upon asking the reason for this indifference the answer has invariably been: "These songs will never take, so why should I waste my time learning them? I want something 'catchy' to make a hit; nothing else pays." Nine

times in ten desire of immediate gain will so blind the student that he cannot see the necessity of improving his taste, and after pleading with him in vain I find it useless to insist. It goes without saying that such a man can never become an artist, even if his voice is glorious and his ear perfect.

I have now explained that it requires great experience, ingenuity and musical talent to teach even the very rudiments of singing. In my next paper, which I will term *The Ideal Teacher*, I shall endeavor to show that these qualities are even still more indispensable to the teacher as the pupil advances to the higher stages of his art.

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reputable teachers profess. What is required to make a good teacher or singer is not a lot of anatomical facts, but a fine natural and educated ear for tone color and a highly developed conception of music and poetry in its profoundest sense. The reason there are so few great singers produced at present in this country, which is so full of beautiful voices, is because the tendency to materialize singing is so prevalent.

I do not only allude to this modern attempt to convert it into a kind of mechanical science, but also to the sad fact that a great many students and professionals have not enough real love and enthusiasm for their art, but simply value it from a commercial standpoint. For the benefit of these I will give the following quotation from one of my essays, which appeared in the September and October numbers of the *Metaphysical Magazine*:

"To the professional, music should be sacred. He should love it with reverence and enthusiasm, and should do all in his power to develop the sacred fire which God has kindled in his soul, and without which he can never reach the summit of his art."

Even from a practical point of view the would-be artist must take this high stand if he expects to succeed in becoming a great artist, which is the goal for which all earnest students should strive, although perhaps only one out of a million may reach it. Yet even those who fall short of it are equally benefited, since they acquire greater excellence than if they had taken a lower aim.

A singer without an ideal and without love for his art—one whose all absorbing thought is to make the greatest possible amount of money out of his voice—may become a clever artificer and a good artisan, but nothing more. He may attain a certain financial success by catering to the tastes of the vulgar; but even in this re-

bert, who was locked up by Schwind in a garret while he wrote his *Ave Maria*, and he also wrote other works beneath its roof.

**Gruener.**—The death is announced at Vienna of Marie Messerschmidt-Grüner, who deserves notice as the organizer of the first Vienna Ladies' Orchestra. She was the daughter of a harpist, and she played the violin before she took up the baton. She traveled with her company all over the world, and has the merit of superseding the Bohemian musicians who devastated Germany. She began her career in the Elsvogel restaurant in the Wurstelprater. The old place still exists, but is no longer Venice in Vienna, but merely Vienna in Vienna.

**Ambroise Thomas.**—In an interview with M. Ambroise Thomas, which appears in the October number of the London *Strand Musical Magazine*, M. Thomas is stated to be the only composer who has lived to be present at the 1,000th representation of one of his own operas. Gounod died shortly before a similar representation of his *Faust*, and Gounod was by no means a young man.

**Politics and Music.**—After an exhaustive inquiry the prefect of the Alpes-Maritimes has interdicted the performances of Italian opera which were about to be given at the Nice Circus. The *Journal des Débats* states that the authorities became convinced that the object of the organizers of these performances was to provoke manifestations hostile to France.

The *Pensiero*, the Separatist organ, uses the most violent language against the prefect and the population of Nice. On the other hand, the Nice journals protest against the temper displayed by the Italian newspaper, and demand the intervention of the Government to put an end to its campaign of insult, and to be forearmed against possible disorders.—*Paris Herald*.



## The Two Grenadiers of Heine.

COMPOSED BY SCHUMANN AND BY WAGNER.

A RECENT item in THE MUSICAL COURIER stated that Mr. David Bispham sang at a London concert two different settings of Heine's famous poem, Die beiden Grenadiere.

The Schumann version has been sung repeatedly by Mr. Henschel, and with stirring effect, and nearly all vocalists are familiar with it. An edition in German (the original), with English translation, appears as op. 49 among the Balladen und Romanzen of Schumann, published by Peters, Leipzig.

I was somewhat curious when I heard that "Richard the Great" had composed music to the same verses, and this tempted me to make a comparative analysis of the two songs.

Heinrich Heine wrote the poem in Paris, and so great was its popularity in the Old World that translations appeared almost simultaneously in every European language. Two English versions which I have seen are very poor, and convey but a faint idea of the original text. The French translation is better, and I presume it was to this that Wagner wedded his music. He saw the poem in Paris during his first visit to the French capital, and probably composed the music at that time—about 1841 or 1843. It is said that he was not at that time aware of Schumann's Die beiden Grenadiere, and afterward when it came to Wagner's notice he regretted having set the same words.

Therefore since the priority of invention seems to belong to Schumann we will first consider his song. Its most striking peculiarity seems to be regularity of construction and unity of design. The major portion of the song is in G minor, with a single theme divided into two regular periods, and but one short interlude. The harmonization is conceived in Schumann's well-known masterly manner, but with very little transition. The prevailing key tone is G. At one point, where the first grenadier says, "Our song is at an end," there are modulations by means of the incisive augmented sixth chord; but even here the same motive (*re, mi, fa*) is employed.

Finally, after a Schumannesque figure thrice repeated, the major third is introduced in the accompaniment and we hear the apotheosis in G major, this part being a literal transcript of the theme of La Marseillaise.

This scheme must have been preconceived by Schumann, because the original theme in G minor forms a unit with the theme of the famous French battle song.

Perhaps no other feature of this opus reveals Schumann's genius more plainly than does this subtle mode of catenating two seemingly different ideas—one a dirge, the other a song of triumph. We may here observe that the short figure in sixteenth notes which is used as an appendix to the vocal phrases is also employed in the finale.

The postlude also is to be noted. Here our composer restores the actuality of the scene by means of a darkly colored harmonic background, leaving the two veterans amidst the gloom and desolation previously described. The song is purely lyrical and in the usual Lied form. There is no apparent attempt at dramatic effect, though it tells of a heavy grief and expresses a martial spirit.

It is a singular coincidence that both songs are in common measure; both begin in minor and end in major, and both terminate with the French national hymn. But here the parallels cease.

The Two Grenadiers by Wagner is not properly a song, but a dramatic monologue somewhat in the style of Berlioz's Night Songs. The vocal part is a musical declamation, the principal themes being in the piano part.

Instead of composing a lyric melody with which to express the words (as Schumann did), Wagner invented a continually changing accompanied recitativo, with but very little melodic repetition. The mood constantly varies with the text, and the transitions are almost incessant. At the end of the first stanza, where Schumann uses a short interlude of two measures, Wagner introduces an elaborate intermezzo of ten measures. The first of this is a further expression of the words: "Defeated and scattered the valiant host, and the Emperor taken"; the second part prepares the way for what follows: "Then both of the grenadiers wept full sore," &c. The lyric theme here is in the upper base of the accompaniment, with a characteristic and charming violin figure above. The vocal part is still quasi-recitativo.

After the words "Fixe à mon sein, glacé par le trépas, le croix d'honneur que mon sang a gagné," there begins a fine crescendo passage, ascending chromatically to a forte climax on the dominant. The wounded veteran imagines himself buried in his native land, the cross of the Legion of Honor on his breast, his musket ready to hand, watching like a sentinel for the hour of returning glory—"M'appellera du fond de l'éternelle nuit." Then after a brief roll on the drums the muted trumpets sound La Marseillaise. This begins very softly, and gradually works up to a heroic climax, the instrumental part having the theme, while the vocalist declaims the words in measured recitativo.

At the second concert of the Chicago Symphony Orches-

tra this song by Wagner was included among the program novelties. Mr. Geo. W. Ferguson sang the monologue, while the organist played Van der Stucken's clever instrumentation, which of course adds materially to the effect. It must be confessed, however, that I was somewhat disappointed when the famous French battle hymn sounded so softly from the muted horns and cornets and woodwind. But this was owing to the fact that the words were not declaimed with sufficient distinctness, and as I knew only the Schumann setting I was not prepared for Wagner's novel conception.

Now, with the score before me, the mystery is easily unraveled: The veteran grenadier is sleeping his last sleep in the land of France, awaiting his patriotic resurrection. It is a moment of silence. Then as the magic strains of La Marseillaise are heard in the distance the old warrior scents the smoke of battle and arises from his grave to fight again for his Emperor and the sacred tricolor of France!

Wagner's idea is eminently wise and adroit and worthy of companionship with Heine's remarkable poem. It is a strong proof of the infinite scope of musical expression that these two songs, composed from opposite points of view, should be so successful. Schumann's lyric effort is much more euphonious and it seems to me more strictly musical. Wagner's dramatic conception is susceptible of greater effect because the sentiment of the poem is dramatic. It is also a singular fact that though Schumann was a mysticist there is nothing of this quality in his Two Grenadiers. Wagner's song, on the other hand, is romantic and strongly charged with mysticism. A. J. GOODRICH.

## A Musician's Grievances

OTTO HANSCHILD, formerly a musician in the military band at West Point, has made application to the United States Government for a rating of his pension. The application is based on a novel ground. Hanschild's case has attracted wide attention among musicians. He alleges, and has secured affidavits to back up his statements, that he has been ruined for life through the petty spite of a bandmaster, who, under threats of placing Hanschild in the guardhouse, compelled him to play every instrument in the band, which, Hanschild's friends say, is an unheard of and cruel thing, as it is a well established fact among musicians, they say, that after having played one instrument for years it is almost impossible to play half a dozen others.

Although Hanschild protested, he was compelled to go on until finally he broke down. He had to blow so hard that he ruptured his windpipe, and has been informed by the doctors that he is likely to die at any moment. At present Hanschild has to live on milk and other fluids. The rupture of the windpipe is said by some physicians to be without a parallel. Hanschild, who is under medical treatment, lives at Highland Falls, near West Point. He was engaged by Charles Rehm, the West Point bandmaster, to play the B flat cornet, which has a small mouthpiece and does not require great lung capacity. On the death of Rehm, Arthur A. Clappe followed him as bandmaster at West Point. Hanschild made the remark one day that Clappe was a poor musician. The remark came to the ears of the bandmaster, and Hanschild's friends say that he determined to take revenge. When any of the musicians were sick, or when the term of enlistment was up, the bandmaster made Hanschild play the vacant instrument. Hanschild enlisted in 1885 for five years, and when his term was up enlisted for another five years. Being an enlisted man he had to follow the orders of the bandmaster.

The first instrument that Hanschild was called upon to play when the bandmaster started in to make his life a burden was the tuba, the bass horn, which has a large mouthpiece which fits over the mouth and requires great lung capacity. Musicians engaged to play the cornet are never asked to attempt such a change, it is said, but as the guardhouse was this hapless cornet player's alternative he was obliged to submit. It was with extreme difficulty that he twisted his lips around to fit the mouthpiece and exerted his lungs. Next the man who played the E flat was sick, and Hanschild was ordered to fill his place. Now the E flat is the smallest mouthpiece there is, and it was a great strain to pucker his lips anew. Then, as he began to accustom himself to the E flat, the bandmaster ordered him to play the euphonium, which is only a little smaller than the tuba. Hanschild stood aghast at the task. Not being deep chested or robust, he felt unequal to the instrument. Play he must, or be marched off to the guardhouse for insubordination, it is alleged. Hanschild tackled the euphonium, and next day the bandmaster told him to play the flugelhorn, as the musician engaged to play it had served his term. When a flugelhorn player arrived Hanschild begged for his B flat cornet, but the bandmaster was inexorable, and when the baritone player was ill Hanschild had to struggle with an instrument that he had never tried before. He emitted discordant notes and spoiled the program that the band was rendering while the cadets were on dress parade. The bandmaster accused him of doing so intentionally.

The cornet player sighed for his B flat more than ever, and exchanged fierce scowls with his tormentor, who shook his baton in the direction of the guardhouse. Next he was called on to play the trumpet. By this time he was fast becoming a wreck. The cords of his throat had been badly strained, and when he tried his B flat cornet in the privacy of his room he discovered that he could not play as of yore. He puckered up his lips and arranged the point of his tongue, but the music that came forth did not soothe him. But more indignities were in store for the man who criticized the bandmaster. He had to play the solo alto and E flat bass. He grew thin. His dreams were troubled. He had nightmares, in which he was called upon to play every instrument at once, while the bandmaster stood over him with his baton and conjured up fresh horrors.

Finally the cord snapped. One day Hanschild was directed to play the Rondo a Capriccio, by Beethoven, on a baritone. He pleaded that it was an impossibility. But the bandmaster gave imperative orders that Hanschild must play the instrument. Hanschild attempted to obey. It was too much. He ruptured his windpipe and did not finish. From that day to this he has never placed any instrument to his lips. The rupture caused deafness, and Hanschild applied for a pension, which was granted. He receives \$25 a month. This sum does not begin to pay his expenses. In his original application he did not say that his deafness had been caused by the bandmaster. He has been advised by friends that under the circumstances he was entitled to a more liberal allowance from the Government. He has gathered proof from his former comrades in the band, and yesterday forwarded the papers to Washington. Clappe was dismissed from the army last spring for incompetency.

The statements given here are embodied in his application papers.—Tribune.

**Albrecht.**—The late secretary of the Royal Conservatory, Leipzig, Julius Bruno Albrecht, died in that city, October 18. After retiring from the City Orchestra he was for thirty years connected with the conservatory.

**Verdi.**—The venerable Verdi has visited Milan lately to inspect the work on the erection of the Asylum for Aged Artists, which he is erecting near the Porta di Magenta. Verdi will furnish an endowment of 3,000,000 francs.

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—Pie Jesu.	.08
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—Ego Vir Videns.	.12
—O Salutaris Hostia.	.12
—Tantum Ergo.	.12
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—Laudate Pueri. (Trio for Female Voices).	.35
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If you produce a tone by pressing on the key slowly you get a broad, sonorous tone, which seems to be at once full and pure. This weight is not the weight of the arm, but that of the force applied.

How are we to overcome the resistance of the keyboard? There is but one way, and that is by force. How are we to get the force? By having the muscles of the hand and arm limp, or by having a medium degree of tension on them?

To have force we must have resistance; to have elasticity we must have tension, which should go and come as needed.

To impress the reader more fully that the limp condition of the muscles is not practical, I will illustrate both the limp and the elastic conditions, represented by a piece of rubber, as follows:

- (1a) Limp.
- (2a) Very moderate degree of tension.
- (3a) Medium degree of tension.
- (4a) Extreme degree of tension.
- (5a) Rigid.

Extend the hand and forearm with just enough tension to keep it from drooping, which will be represented by 2a. Let the hand drop from the wrist, muscles limp (1a), and you will see that in this condition you have no control of the hand. Raise your hand and contract the muscles so they are perfectly rigid (5a), you will readily see that the two extremes, 1a and 5a, must be avoided. The muscles must have a moderate degree of tension.

He who says "Play with the muscles completely relaxed" does not himself play as he instructs, nor can he do so, for with the muscles in this limp condition he has no more control over them than if paralyzed. You cannot move a muscle without a certain amount of rigidity. You cannot touch a key without a certain amount of muscular pressure and tension. Reason for yourself. You will find common sense is a good instructor.

You will also find the limp condition of the muscles to be all right when you want to sleep, but not for piano playing.

To teach tone before teaching the cause, the conditions of the cause, the hows, the whys, the wherewiths, and how to get the wherewith to produce tone, the effect of tension on the muscles with which to control the cause, is doing an injustice to pupils and is putting the cart before the horse.

To produce good, sonorous tone it is necessary to study all of the different touches separately, and then as much as possible to combine them. A better singing quality of tone can be produced by employing the arm touch. A combination of the finger and arm touches should be used in playing scales. The tendency should be to press the keys, instead of striking.

When you have the correct touch you will not hear any noise as the finger is taking the key, which is often noticeable when the fingers are raised too high. This so-called hammer-like touch is very objectionable, on account of producing hard and unyielding tones.

The tendency in chord and octave playing is to slap the keys with the hand or wrist touch, which is very unsatisfactory in both the performance and effect. The arm touch, with a slight motion from the wrist, should be used. The keys should be pressed, and not struck. By this means a good tone can be produced without much effort. The force all comes by means of the arm touch.

Study your own playing. Endeavor to find out what touches you employ in producing certain effects, and then teach accordingly. Do not have too much system, but

have your pupils play; play gracefully as possible, but if necessary sacrifice everything to play musically. If the pupil's ideas are the opposite of the teacher's, some changes might be made, but not enough to destroy the individuality of the pupil. Many ideas of the greatest musicians were of the opposite extreme.

You may know more than some of the old masters, but you will have a difficult task to convince the world of your superior ideas. Self-reliance is one of the elements of success, but do not let self-conceit get the better of you. Common sense and good judgment are worth more than all the methods and systems. Stimulating activity of thought stimulates activity of muscle—be practical.

WALTER S. SPANKLE,

Teacher of the piano, Metropolitan School of Music, Indianapolis, Ind.

### Mr. David Bispham in Tannhäuser.

LONDON OFFICE THE MUSICAL COURIER,  
15 ARGYL STREET, November 4, 1895.

MR. DAVID BISPHAM was a most dignified *Wolfram*, avoiding with complete success the temptations to present the character either as a fop or prig. His beautiful voice and style told excellently throughout the work.—*The Times*.

Mr. Bispham won first honors for all round merit. It



MR. DAVID BISPHAM

As *Wolfram* in *Tannhäuser*.

would be necessary to go a long way for a better representative of the minstrel knight.—*Daily Telegraph*.

Mr. Bispham's conception of the part of *Wolfram* is never exaggerated, but is admirably consistent throughout; the quiet, noble dignity of the character was well brought out and his singing was marked by deep and expressive feeling.—*Morning Post*.

Mr. Bispham's rendering of the music, especially the *Star of Eve*, more than equaled expectations.—*Daily Chronicle*.

Mr. Bispham has done many good things on the stage, but for all round excellence his *Wolfram* eclipses all his previous efforts. Certainly he has never displayed such mastery of the cantabile style or greater dignity and repose as an actor.—*Daily Graphic*.

Intuitively we recognized the power of a great artist, and his *Wolfram* must be ranked among his best operatic efforts, if indeed it is not his very best. Mr. Bispham ever aims at the highest, and his marked progress will soon lead to his being recognized as the true English successor of Ronconi.—*The Morning Advertiser*.

The *Wolfram* of Mr. Bispham completely set at rest any vacillating as to whether he should stick to the concert or to the lyric stage. The latter is his destiny.—*The Sun*.

This admirable artist lifted the performance to a higher level whenever he opened his lips.—*The Referee*.

Certainly the finest work yet done by this gifted artist.—*Sporting and Dramatic Times*.

The success of the evening was Mr. Bispham's *Wolfram*, in which his splendid voice and artistic singing really delighted the house; nothing in his career has been of such high quality.—*The Sketch*.

Mr. Bispham was admirable in gesture, tone, inflection, enunciation and vocalization from beginning to end of the opera. Anything more purely poetic and hauntingly sweet than his song to the Evening Star cannot be imagined.—*The Lady*.

As for Mr. Bispham's *Wolfram*, I find myself hard put to it to do justice to the peculiar triumph involved in the latest, and perhaps the finest, of his numerous impersonations. Only the other day I read that Mr. Bispham had "sung Mendelssohn's Scotch symphony." Well, I can almost believe it of him. This versatile artist is, as Voltaire said of Habakkuk, *capable de tout*. He has sung Wagner at a ballad concert, and if any composer were to set an act of Parliament as a dramatic scena I am sure Mr. Bispham could declaim it in a manner calculated to draw tears from a tax collector. On Saturday night he sang with a suavity and charm that I have never heard him attain to before; his rendering of those characteristic turns which are an integral part of Wagner's melodic system was delightfully smooth; in short, his conquest was complete and triumphant. For the rest, he bore himself with notable dignity and a graciousness of demeanor befitting the good genius of the plot; while, in evidence of his attention to detail, it may be noted that he was the only one of the minstrel knights who handled his harp in such a way as to convey the illusion that he was really playing it. A.

### Misfortunes of a Pianist.

IT is a sad thing when a romantic attachment leads a man innocent of anything but a too susceptible heart to the police court, but such is the plight in which a young musician finds himself at present. His window looked out on the courtyard, and near to it was that of the bedroom of Mme. X—, the wife of a clerk in a large establishment.

Mme. X—is young and pretty, and the poor musician quite lost his head, so much so that, seeing her window open, he climbed into it at the risk of breaking his neck and hid himself under the bed simply to be near the object of his adoration.

He passed the night there shivering, while madame and her husband snored peacefully above him, but by morning his ardor had cooled, and when the couple got up his first thought was to escape from his predicament.

As soon as they left the room he emerged from his hiding place, and was just wondering how he could get away unseen. Unluckily for him, however, the servant entered at this moment, and seeing a strange man naturally screamed fire and murder. The intruder fell on his knees and begged her to spare him, but she only screamed the more. Two policemen arrived, and in spite of his entreaties and protestations that he was not a thief hurried him off to the police station. The magistrate there seemed to sympathize and appeared to believe his story, but the question remains, how are matters to be explained satisfactorily to Mme. X—'s husband, who had left the house before the dénouement?

**More Italian New Operas.**—At Bologna, *Nozze*, by Lochi; at Como, *Valdeflores*, by Carlo Cordari; at Florence, *In Vendemmia*, in one act, by V. Fornari; at Cagliari, another one act piece, *Un Sogno*, by N. Albani; at Catania, *Gli Argenfels*, by Albina Benedetti; at Palermo, *Ninon de l'Enclos*, by Bertini, and at Naples, an operetta in three acts, *La Bella Margot*.

**Prague.**—The Czechische National Theatre, of Prague, publishes its program for the season 1895-96. The following are novelties: *Massenet, Le Portrait de Manon*; *Smareglia, Istrianske Hochzeit*; *Humperdinck, Hänsel und Gretel*; *Franchetti, Christoph Columbus*; *Haydn, Der Apotheker*; *Tschalkowsky, Iolanthe*; *Götz, Der Widerpenstigen Zühhnung*; *Chapi, Die Hexe (la bruja)*; *Nesvera, Perditta*; *Rimski-Korsakow, Mainacht*; *Fibich, Hedy*. Over twenty other operas are being studied.

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### The Conductor as Virtuoso.

TO the musician who does not look on Handel's oratorios, or oratorios in general, as the last word on music, and who cannot content his soul with chamber music, the gradual growth of popularity of orchestral concerts in this country is a matter, as newspapers have it, for sincere congratulations. For without the slightest doubt the orchestra is the ideal means by which music can be interpreted. The piano, even when played by such giants as Paderewski, Sauer or Rosenthal, is at best unsatisfactory in the concert room, and the more the cult of the virtuoso pianist advances, the less satisfactory does the instrument become. It emulates the orchestra, and would persuade us that it is a giant, too; but unfortunately it has very definite limits, and though we may sit aghast at the miraculous technic of certain pianists, do we indeed really get a fine musical pleasure from these performances? Do we not rather have to confess to ourselves that most of our appreciation consists in being startled by the marvelous dexterity of the players?

Look at the compositions such men play! Is there in them the slightest spark of poetic feeling? Do they arouse any emotion but wonder in us? We know we shall see the giant figures of Beethoven and Schumann put up as bogies to make us flee from this opinion in very fear of the gods. But let us confess at once that Beethoven was not a good composer for the piano, and that neither, in many respects, was Schumann. The Bonn master did not, or would not, understand the limitations of his instrument; and though Schumann was a practical pianist in his way, he, too, would not fetter his imagination to the possibilities of the piano.

Even when a great Beethoven interpreter such as Rubinstein compels the poor instrument to speak the Bonn master's thoughts we are left with the abiding sensation that the composition would be twice as beautiful if it were transferred to the orchestra, or, at any rate, to a string quartet or quintet, with wood wind and brass, or with the piano as a helper. But here we have the orchestra in embryo, and at best these chamber music combinations of instruments can be looked upon as a rather poor substitute for the orchestra itself. Chopin, indeed, did understand the limitations of the instrument, and in most cases confined himself to them. The truth is the piano is a most useful instrument for home use, but it has of late been pushed far beyond its capabilities of interpreting music. Each public pianist vies with the other in performing astounding technical feats, but these things bring no solace to the soul and cannot be considered music. Of course we are glad to see human beings triumph over mere material and physical difficulties (there is a sort of fierce joy in it), but do not ask us to acclaim such dexterities as art. Then, again, we have the solo violinist. As with the piano, so with the violin; there are very different limits, though of quite different kinds.

The piano is greater because it is a harmony producer,

and the violin on the other hand is more musical because it can sing (we sometimes from courtesy say that the piano does sing, but it is only from courtesy). But your virtuoso violinist feels impelled to show you the limits of his instrument by attempting the impossible. We applaud much as we applaud a sleight of hand artist, but we are left as cold as a refrigerator chamber. The one thing in which the violin is unequalled, even by the human voice, is in the interpretation of broad, sustained melody; but how many great violinists care to stoop (?) to conquer in this simple way? They must show you all the tricks of their trade, and love to astound you with harmonics, which are not in themselves beautiful.

When a violinist such as Sarasate or Burmester does play a melody, or even merely melodious phrases, you are enchanted. At one of his recent recitals the latter virtuoso played a really musical air of Bach and a nocturne of Chopin. Here, we thought, as we listened entranced, is what the violin can do; but even then the tone of the instrument is too thin and weak for a large concert hall. The vocalist, on the other hand, has a well defined place in the hierarchy of music; for no orchestra or combination of instruments can attain to the peculiar pathos and meaning of the human voice. Also in singing the tricks of the virtuoso are gradually being discarded, and it is only now and then that a belated exponent of vocal display appears on our platforms. With regard to the organ, the only real rival of the orchestra, there are an uncleanness and monotony of tone which prevent it being quite satisfactory, though at times it is very beautiful and impressive, as a solo instrument.

We come to this, then, that the orchestra is the only adequate instrument for public performance, as well as for the interpretation of the finest and most complicated musical thought. The piano and violin are beautiful instruments in the home, but have such serious musical limitations that they cannot be quite satisfactory in the concert room, and especially not when attempting to interpret music beyond their powers.

With the growing appreciation of orchestral music there has come to the front a new class of virtuosi—the conductor. The time was when a chef d'orchestre was not considered a very important personage; for it was thought, and is still thought in some quarters, that a conductor had no right to impose his personality on his orchestra, and that he had only to keep strictly to the indications of the score. Some such idea as this must have been in the minds of the Philharmonic directors when they objected to Wagner conducting Beethoven's symphonies without the score open before him. We suppose they had an instinctive feeling that when once a man had learned a score by heart and had assimilated it, he would very possibly give an individual reading of the text, and they were not very far wrong in this. But why in this respect latitude should be given a pianist and not to a conductor, we are at loss to divine. Possibly the difference in price has something to do with the matter, for

human beings are apt to object to independence of thought in those whose services are cheaply obtained, and to bow down to those who, like the famous singer and incomparable pianist, can almost make their own terms. At any rate, for a long while it was the accepted opinion that a conductor should have no ideas of his own, and should strictly observe the letter of the text. Of one thing we are certain: it never entered the minds of the old generation of musicians that the conductor was destined to take as high a place in the estimation of amateurs as any famous violinist, pianist or singer.

And yet that is what is happening. During this season we have had quite a procession of conductors, Levi, Mottl, Siegfried Wagner, Richter and Nikisch, and all the orchestral concerts directed by these men have been extremely well attended. The public is actually becoming interested in the different readings different conductors give to the same compositions, and we have not the slightest doubt that if Anton Seidl or Felix Weingartner or Richard Strauss was to visit us, late in the season as it is, the concert halls would be crowded to overflowing. What does it all mean? Simply that it has dawned on the minds of musical amateurs that each famous conductor has his own individuality and that the temperament of a conductor can be quite as interesting as the temperament of a pianist or of a violinist. In fact, the conductor has at last been promoted to the rank of virtuoso.

The kind of critic who expects a pianist or a conductor to interpret a work rigidly in accordance with the written directions of a composer is now almost a thing of the past. It is recognized, indeed, that no composer who ever lived has notated every little point of expression in his score, and it is agreed at last that something must be left to the interpreter.

Composers themselves, so far as we can judge from their printed writings, have always allowed a lot of latitude to those who present their works to the public, and sometimes they have even gone so far as to say that their conceptions have been bettered. At any rate, anybody who knows anything about composition is perfectly well aware that the composer relies on his interpreters understanding the emotional spirit of his work, and does not think it necessary, or even advisable, to notate a thousand marks of expression. We do not wish to be understood to be advocating "new readings" simply for the sake of their newness; but merely that a conductor should be allowed to give his interpretation of a score, by however great a master. If he understands the genius of a composer he will give a worthy reading, and if he be a commonplace man, it does not matter how rigidly he may keep to the text, his interpretation will still be commonplace. The fact is a score has no real existence until it is performed. Its vital existence was in the brain of the composer, and he did the best he could to notate his thoughts so that others might in their turn share in them. No composer pretends that it is possible to no-

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tate every shade of expression, and he can only give a kind of general idea of what he wants to express. Still, musical notation gives us the skeleton and flesh very accurately; but it has to be left to the interpreter to breathe life into that image, to give it a vital expression, and you can have no music at all without this elasticity of intuitive interpretation. The thing, as we have said, is more or less admitted now, and it is seldom, indeed, that the voice of the pedant is heard to complain.

He keeps his complaint to himself, being probably aware that pedantry and music were always sworn foes. The critic of the *Daily Telegraph*, however, does not seem quite certain that this modern cult of conductors is a good thing for the art; at least he thinks it has an element of danger in it, although he assures us that it is nothing at which to be frightened. He welcomes the appearance of Mr. Nikisch, although he declares that he is "somewhat uneasily conscious that the exaltation of the modern conductor, and the course of his competition with his fellows, are fraught with not only possible but probable danger to the art." The solemnity of this utterance is subsequently somewhat discounted by the critic's approval of Mr. Nikisch's tempo rubato; for, of course if, one is permitted to retard or accelerate the whole battle of the subjective interpreter is won. We do not quite see what our contemporary exactly means by its warning, in the light of its subsequent admissions. If the critic simply is of opinion that a conductor should not play fast and loose with masterpieces we are at one with him; but what conductor of any real talent ever did do such a thing?

What we have endeavored to point out is that conductors' readings must differ according to the promptings of their temperament, and that this difference is most interesting, while it in no way is against the spirit of a masterpiece. We also wish to add that there is not one Beethoven, unalterable and fixed. We are told to go to his scores. We do and we find that a great deal is left for us to read into them; and we do not suppose that two people would have precisely the same idea of how certain passages should be interpreted; for the composer gives but the barest directions. It is therefore left for us to give our interpretation of what the composer meant, taking the whole spirit of his music and the character of the composer himself as our guiding light. It is here that the different interpretations of different conductors are so extremely interesting, and we will even go so far as to say that if you could have Beethoven fixed and unalterable without the tincture of the interpreter's temperament, we should not care to hear his symphonies quite as often as we do. It is the same with drama. One would not go to see Hamlet played over and over again in exactly the same way. Indeed, it is one of the characteristics of great art that it is always capable of slightly different interpretations—they may only be slight but still they are different. With art on a lower, less spiritual plane there is not nearly so much room for difference of interpretation. The thing is material and fixed, and its meaning is so definite that it admits of scarcely any variation.

Take Grieg's Peer Gynt suite, for instance. You can make no mistake in the interpretation of this; it bears its character on its face. You may extract every bit of pathos out of it and arouse your audience to frenzy in the last section, as Mr. Nikisch did, but these qualities are brought out by every small conductor, and it is only a question of degree. The musical thought is so definite and so easily grasped that everything it has to say to one is said at once, and we do not care to hear it often repeated. However, we must now leave the subject, but we cannot do so without saying that the musical season of 1895 will be especially memorable for the promotion of the conductor to the rank of virtuoso, and we shall always look back to it with pleasure for the opportunity it has given us of becoming acquainted with Hermann Levi and Arthur Nikisch, besides of again hearing Felix Mottl and Hans Richter.—*The Musical Standard*.

## Color Compared with Music and Painting.

By JOSEPH GODDARD.

THE experiments and speculations to which public attention has been recently called, relating to the idea of unfolding a new art in abstract color, do not appear to have arisen (as in the case of the first tentative efforts of musical art) in the course of the natural play of taste and feeling, but to have been suggested by an alleged identity of law governing the physical processes through which we receive respectively impressions of sound on the one hand and color on the other.

It is well known that both sound and light on the physical side are vibrations; and—notwithstanding that those which relate to light are infinitely more rapid than those which relate to sound, and that the medium of the latter is the air, and that of the former an hypothetical fluid called ether—both very respectively *inter se* by difference of pace, length and amplitude. Now, it is stated that the numerical relations involved in the series of aerial vibrations, which produce the notes of the musical scale, and those involved in the series of ethereal vibrations which produce the colors of the spectrum, are virtually identical; and thence it is suggested that, as upon the former series is built the art of music, it may be possible upon the latter to build an art of pure color.

Assuming that an identity of numerical relations does exist at certain points between the different orders of vibration, it has to be pointed out that the color scale does not depend exclusively upon a special series of numerical relations like the musical scale does. Whereas the effect of the latter depends entirely upon differences corresponding to definite numerical relations, that of the former does not. While change in the musical scale is discontinuous, change in the color scale is continuous. Consequently the law in question only applies to the color scale at certain points, certain degrees of tint being taken in all others left out.

What, however, follows from the above identity? The principle of influence by series of impressions—mere impressions of force—the varying rate, length and amplitude giving rise to all change, prevails throughout different regions of our sensibility, and beyond into the region of physics, light, sound and heat being, as is well known, forms of this kind of influence. This being so—seeing that nature deals with the simpler relations of number in the fundamental intervals of music (the numerical relations involved in the series of waves answering to a fundamental note, its octave, fifth, fourth, major third and minor third, being 1, 2, 3, 4, 5, 6—is it not rather to be expected than otherwise that it should do so in the case of color? Such a general probability appears greater when we turn from the physical to the physiological sides of the two phenomena. Here we find a unity in principle in the nervous structures through which we become sensitive to the two orders of vibratory influence. In both cases nervous prolongations or rods are set in motion. As to detail, there is this difference: Whereas in the case of the ear a certain fibre or region of fibres answers to every sound or partial sound, in that of the eye there are only three sets of fibres, which answer respectively to the colors, red, green and violet. With this difference is connected a further and most important difference between the two methods of action by which sensation is produced. Whereas in the case of the ear every element of effect—that is, each sound and even partial sound—has its independent source in the nervous structure, in that of the eye all tints intermediate between the above mentioned three colors are due to the different proportions in which these three areas of sensibility (or portions of them) are simultaneously influenced. Here is a principle special to the color sense.\* What a difference it in-

\* This theory of colors is, strictly speaking, hypothetical. Yet though it has as yet no anatomical basis in men and quadrupeds, it has in birds and reptiles, in the eyes of many of which groups of animals there are found among the rods of the retina a number which contain a red drop of oil in the end turned to the light, while others contain a yellow drop.

volves in the conditions that underlie the two phenomena may be realized if we suppose it to operate in sound; if we suppose the scale to consist of three simple notes, all the others being certain combinations of these. For instance, suppose D, E and F to be the result of certain combinations of C and G; C predominating to produce D, G predominating to produce F, E being the result of C and G combined evenly. But even if the unity underlying the physical and physiological conditions of the two phenomena were more perfect than it is, it would simply mean what that unity which does underlie them means—namely, the foundations of two kinds of special sensation, being led up to in the same way. As is well known, the different worlds of sense are due not to difference in the general character of the influences that impress each upon us, but to differences in our sensory organs. Up to a certain point the conditions underlying various worlds of special sensation are similar. This is well illustrated in the experiment quoted by Prof. Croom Robertson, from the German, of a man in a dark room in the vicinity of a rod which is set whirling round one of its ends at a pace beginning slowly and gradually increasing. At the outset, if he is near enough, he is sensible of physical force as he receives a blow. Removing to a distance sufficient to escape this, when the rod begins to spin from sixteen to twenty times a second, a deep note assails his ear. As the pace increases the note rises, until, as the speed has to be counted by tens of thousands, it attains a painful shrillness, passing—as the rate further increases—into silence. Now, the rod may go on whirling for a considerable time without further affecting the man; but when it gains some million times a second, faint rays of heat will begin to steal toward him, setting up the sensation of warmth in his skin. This warmth will grow more and more intense as the rate of revolution rises through tens, hundreds and thousands of millions. But there is more in heaven and earth than the man, if this thus far were his sole sensorial experience, would dream of in his philosophy. Let the pace go on rising until it reach 400,000,000, and, behold! a dim red light breaks through the darkness. Now, as the rate still mounts up, heat subsides and ultimately passes away as sound did. But the red glows more vividly, passes through yellow, green and blue to violet, at which color the speed has attained 800,000,000,000 a second. The pace still increasing, the violet vanishes into darkness. Then, however much longer the rod goes on, its doings come no more within the ken of that man's senses.

Now, these various worlds of sensation once unfolded their influence upon us (which includes what art we can get out of them) depends upon the extent to which they themselves affect our whole nature—our sensibilities, feelings, faculties and powers generally, and not at all upon their prenatal history; and the fact that the unity underlying sound and light extends beyond their abstract unfolding enters some way into their respective rudimentary differ-

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tiating does not affect this truth. This we shall see if we examine the different ways in which these two phenomena affect us. We shall, I think, see further, as part of the result of their influence upon us, that there are no grounds for assuming that an art in pure color at all parallel to music and painting is likely to become unfolded.

It happens that in my work entitled *Reflections Upon Musical Art Considered in Its Wider Relations* I have entered exhaustively into such an examination. It will then suffice for my present purpose if I make a few quotations from this work, in which the different effects upon us of light and sound respectively are clearly brought out.

"The sense of sight being always consciously active, while the other senses are not, the exercise of this sense constitutes an important, if not the most important, part of our regular consciousness. The experiences acquired through the other senses have thus become merged in the visual consciousness. Things that are not pure sights (such as space, distance and form), and some that are not sights at all (such as hardness and texture), have become so closely associated with visual impressions that we regard them as part of our visual consciousness. The outer world is thus to us mainly a sight—an ever present sight. Effects of the pictorial order meeting our attention continually, and in never ceasing variety of detail, there is little scope in this region of effect for the imagination; our powers of conceiving purely imaginary effect of this kind are, it may be said, paralyzed by reality, either present or in memory. The conception of the artist is thus confined to the reproduction of natural features in natural order. The eyes of men are ever occupied looking at one vast picture—nature. To attempt to conceive a visual effect beyond nature would be to try to oppose to the permanent objective action of a certain sense a short subjective action of the same sense. In such circumstances there is no possibility of subjective action.

"The influence which we realize as light comes to us from all objects in the world exposed directly or indirectly to the sun's rays; and throughout our lives, during our waking hours, we are daily, hourly, momentarily, receiving floods of visual impressions. The organ of sight is thus never completely idle while we are conscious; and in harmony with this circumstance it is, as we have said, so constituted that no organ of sense can compare with it in the power of sustained exertion. The strongest light in a picture does not equal the brightness of day, which the eye bears for at least twelve hours without tiring. On the other hand, the strongest sounds in a musical composition the ear cannot bear with any pleasure more than a few minutes, and the sounds of moderate loudness more than two or three hours.

"The eye is thus our main feeler as we explore the outer world. Further, the vast store of experiences derived through the other senses, with the sentiments which attend these experiences and which embrace the principal sentiments of our lives, influence us under the guise of visual impressions. Thus it is that the highest form of visual effect, and the feeling associated with it, we can only conceive as belonging to the objects of nature. As many of these objects are useful to us, and we perceive their adaptation the one to the other, in visual effect ideas of purpose and use are blent with impressions of the beautiful. So associated with visual effect is and has been the action of our various faculties that the mind has become, so to speak, filled with this effect, and in this region has no power of independent creation. This is why painting is in form an imitative art; and hence the canon of the painter, 'To depart from nature is to sink beneath her.'"

Thus much as to the influence upon us of the world of light.

(To be continued)

### The Arion Concert.

THE first Arion concert of the season took place on Sunday evening last in the society's hall, East Fifty-ninth street, and served to introduce to the New York public Mr. Julius Lorenz, the new conductor who has replaced Mr. Van der Stucken. The program, which as an indication of good judgment was an advance argument in favor of the new director, was as follows:

Ouverture, Sakuntala..... Carl Goldmark  
Orchestra.  
Popule Meus..... Tomaso Ludvico da Vittoria (1540-1608)  
Männerchor a capella.  
Arie aus Esclarmonde..... Jules Massenet  
Frau Clementine de Vere-Sapio.  
Zwei elegische Melodien für Streichorchester..... Edward Grieg  
Schlafwandel..... Friedrich Hegar  
Männerchor a capella.  
Zwei Violin Vorträge..... Benjamin Godard  
Frl. Martina Johnstone.  
Symphonisches Scherzo..... Julius Lorenz  
Orchestra.  
Villanella alla Napolitana..... Baldassaro Donati (1540-1608)  
Der Käfer und die Blume..... Wenzel Heinrich Veit  
Männerchor a capella.  
Valse de Concert, La Libellule..... Camille Saint-Saëns  
Frau Clementine de Vere-Sapio.  
Kriegsgesang aus dem Feuerkreuz..... Max Bruch  
Männerchor, Bariton Solo und Orchestra.  
Bariton Solo, Herr Julius Scheuch.

Mr. Lorenz created a favorable if not enthusiastic impression from the outset, proving himself a careful and conscientious reader of his program, although rather a cold and angular one. That he was nervous and consequently unable to deliver himself up to ordinary abandon would go a long way in explaining an absence of spirit and warmth.

He has refined feeling and an obviously firm, intelligent grasp, but in verve and dash, the vivid power of working up climax, with all the rest of the fiery paraphernalia, he forms a remarkable contrast to Mr. Van der Stucken.

How much was the result of nervous restraint it will take a second concert to determine. Meantime Mr. Lorenz has shown himself an evidently good musician, able to evoke good equal results if not amazingly inspiring ones.

The society sang up to its best record, the *a capella* work being absolutely without a flaw. Hegar's magnificent song, *Schlafwandel*, was nobly sung, and the *Kriegsgesang* for baritone solo, male chorus and orchestra, from Max Bruch's *Feuerkreuz*, was superbly effective, given with the true heroic ring and a body of pure tone that was a delight to hear.

Mr. Julius Scheuch sang his solo manfully, and the orchestra here, catching the glow of the male singers, played with the greatest show of spirit it displayed throughout the evening.

Mr. Lorenz' own symphonic scherzo, melodious and with a by no means complicated score, was well received, and the conductor-composer, who had met with most cordial treatment during the evening, retired with a gigantic emblem in flowers.

Clementine de Vere-Sapio repeated the success made at the recent Symphony concert in the *Esclarmonde* aria and was in lovely voice. The young violinist, Miss Martina Johnstone, made what may be regarded as her real debut in New York, as the improvement in her style is so remarkable that appearances of former seasons count for little.

In one year she has gone several years ahead, and she played with great dignity, repose and finish the Godard adagio. She was no less successful in the Hauser rhapsody, which was given with fine freedom and sweep.

The house was crowded, and the concert proved a good initial one for the season.

### Arthur J. Hubbard's Opera Class.

IN Union Hall, Boston, on Friday evening, Mr. Arthur J. Hubbard, one of the most popular and successful teachers of singing in that city, gave a recital, by members of his opera class, of the first and third acts, the church scene and the fifth act of Gounod's *Faust*.

Operatic performances by amateurs are so often incongruous that the artistic integrity and histrionic skill displayed by those who took part were indeed exceptional and surprising. The great care and intelligence bestowed by Mr. Hubbard in preparing the performers bore the best fruit.

Miss Goosman, for example, gave a highly commendable performance of the rôle of *Marguerite* and quite took the house captive by the purity and brilliancy of her vocalism and by the earnest naïveté of her interpretation. Mr. L. M. Flint as *Mephistopheles* displayed a sonority and beauty of voice which excited unbounded admiration, while in his intelligent interpretation of the part he made a highly effective use of a varied vocal color.

The performance as a whole had no more charming and thoroughly artistic feature than the *Siebel* and *Martha*, which rôles were finely presented by Miss Edith MacGregor. Mr. Hanshue, while not in the best of voice, made a very acceptable *Faust*, and displayed in his singing and acting an amount of dramatic capability of the highest order.

It would be but a grudging tribute to the general excellence of the performance if attention was not called to the fact that Mr. Arthur Hubbard has been the only instructor, dramatically and musically, of each of the participants.

The popular demonstration of approval began after the first act and hearty recalls followed every fall of the curtain.

### Foreign Items.

**Bayreuth.**—The management of the festival has issued the following announcement: "Twenty years after its first production the Ring des Nibelungen will be produced in 1896 with completely new *mise en scène*. As in 1876, the performance of the work will take place in four consecutive days. The five proposed cycles will take place July 19 to 22; 26 to 29, August 2 to 5, 9 to 12 and 16 to 19. The cast is not yet definitely settled. All reports current about it are for the most part inaccurate.

**Herr Lederer Kills Himself.**—Frankfort-on-the-Main, November 6.—Herr Lederer, once famous as a singer in Wagnerian opera, and the man who seized the would-be murderer Kullman when he fired at and slightly wounded Prince Bismarck at Kissingen in 1874, committed suicide to-day by shooting himself. He was driven to the deed by extreme poverty, having lost the savings of his life through the defalcations of the absconding banker Schoenfeld.—*Sun Cable*.

**Elsie Hall.**—Miss Elsie Stanley Hall, whose capture of the Leipzig Mendelssohn scholarship from her German competitors was mentioned a week or two ago, is by no means unknown in London. "As Miss Elsie Hall, the Australian child pianist, aged twelve," she gave a concert at Steinway Hall on May 7, 1890, and as she had recently gained a scholarship at the Royal College of Music her friends then wisely withdrew her from public life. As a child of ten Miss Hall gave several recitals in Australia, and in 1889 a concert at Stuttgart, and also played at the Royal Palace before the Queen of Württemberg.

**Opera in Boston.**—The season of Italian and French opera in Boston begins February 17.

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Yours truly,

L. J. PADEREWSKI



### Golden Jubilee of the New York Liederkrantz in 1897.

WITH the advent of cooler weather great activity is shown by the members and ladies of the Liederkrantz, the oldest and strongest New York vocal society, for a fitting celebration of its fiftieth anniversary, which occurs January 9, 1897. The ladies have already had plans and estimates by five celebrated sculptors for a fitting souvenir in the form of an allegorical figure, and the models of four of them are now on exhibition at No. 30 East Fourteenth street, New York.

A grand concert and banquet are contemplated for January 9 and 10, 1897, but the crowning event will be the trip of not less than 100 members of the male chorus to Europe in the spring of 1897.

A fast ocean steamer will be chartered to carry the members of the Liederkrantz and members of their families, about the middle of May, to Genoa, Italy, where concerts will be given at Florence, Milan and Venice. The party will then take a pleasure trip over Lakes Como, Lugano and Maggiore.

From there the Liederkrantz will proceed via St. Gothard Tunnel to Lake Lucerne, and give a concert at Zurich and possibly Geneva. Thence to Germany, giving concerts at Stuttgart, Frankfurt, Cologne, Munich, Vienna, Dresden, Berlin and Hamburg, in all about twelve concerts, the proceeds of which will be handed over to the mayor of each city to be devoted to charity.

A fund of \$30,000 has very nearly been raised for the purposes of this proposed trip, and it is also intended to take along two first-class American artists, one vocal and one instrumental, in order to give concerts of the highest artistic merit, and in every way worthy of the high standing of the German Liederkrantz and of the present state of art in the United States. Mr. William Steinway has been unanimously elected as president of the committee of management.

#### Send for One.

MRS. JENNIE BUSK DODGE was at one time known in the East as a most marvelous coloratura singer; in fact, a vocalist of the most gifted type and a musician whose talents and opinions were highly estimated.

Mrs. Dodge has recently issued a small pamphlet constituting advice to young singers, and called *Care of the Voice*, published by the John Church Company. Our advice is that young and old singers should at once send 25 cents to the John Church Company and get a copy of the pamphlet.

**Davies in Berlin.**—The cables inform us of the big hit Ben Davies, the English tenor, made in Berlin last Saturday night.

**Schmitt Conducted.**—Henry Schmitt, the assistant conductor of the Seidl Orchestra, conducted two performances last week of *Hänsel and Gretel*, at Daly's Theatre, Mr. Seidl being indisposed. On Monday night he repeated the task, and with signal success.

**A Much Marrying Tenor.**—The moment Jean de Reszké sets foot on American soil some curious clockwork attachment sends a cable across the shivering waters in which the tenor is reported engaged matrimonially. And it is always a lady of rank in Paris. Wherefore this method of advertising. Oh wily Willy Schuets? Jean de Reszké unmarried is worth much more to Mr. Grau, than Jean de Reszké mated and wed. Give us a surcease of this sort of thing.

**Gilmore in Dolgeville.**—Gilmore's band, under the leadership of Victor Herbert, will open in Troy, N. Y., this evening for one of its characteristic concerts.

On Thursday a special train will carry them to Dolgeville, N. Y., as guests of Mr. Alfred Dolge, who specially desires to hear this famous band, and in connection with it the autoharp as played by Mr. Aldis J. Gery. The Gilmore concert will be held in the Opera House.

**Concert at Staten Island.**—Quite an interesting concert was arranged for on Tuesday last week by Signor G. de Grandi, for the benefit of the Staten Island Diet Kitchen, at the Hotel Castleton, a handsome amount being realized. The Ladies' Mandolin Orchestra; Miss Martina Johnstone, the Swedish violinist; Mr. J. M. Fulton, tenor; several advanced pupils of Signor de Grandi, and last but not least Miss Henrietta Balck, pianist, assisted.

This young lady is the daughter of Mr. Wm. Balck (who was for many years business manager of the late Gustav Schirmer, and is now with Wm. Rohlfing & Sons, Milwaukee, Wis.), and quite a gifted pianist. She played a Rubinstein barcarolle and Liszt's Lucia fantasia superbly, and was encored several times.

**A Pupil of Ysaie.**—Mlle. Irma Sethe, a favorite pupil of Ysaie and Wilhelmj, will give an orchestral concert in London, under the direction of Mr. Ernest Cavour, on November 19, and a violin recital on the 20th. Although only nineteen years of age, she has played with great success in Brussels and Germany.



**Frau Klafsky**, the prima donna of the German Opera, sang last week at rehearsal *Fidelio* and *Walküre* with Walter Damrosch, and created such enormous enthusiasm that an immense success is predicted for her. Both conductor and orchestra applauded loudly and the scene was one of intense excitement for some time. Although much was expected from Frau Klafsky, her singing after all was something of a revelation and her brilliant success is assured.

The young tenor, **Mangioni de Pasquale**, whose pure, sympathetic voice has gained him a host of admirers all over the provinces, leaves this week for the South to travel with the Wilczek Concert Company, the same organization with which he traveled last season.

**Clementine De Vere-Sapio** made her first New York appearance at the New York Symphony concert on November 1 and 2 with Walter Damrosch, singing the florid aria from Massenet's *Esclarmonde* with enormous success. Press and public acknowledge her to be immensely improved, her voice pure and flexible as ever, having gained much in volume, and her style being larger and more dramatic. She sang again in New York at two concerts on last Sunday evening, the popular concert in Carnegie Hall and the concert of the Arion Society. At the latter she was heard in a novelty (first time in America), *La Libellule*, a waltz song by Saint-Saëns, which she sang with delightful buoyancy and in which she won tremendous applause. The success of her American *reentrée* is emphatic.

**George H. Hamlin**, the artistic Chicago tenor, has booked a number of Messiah engagements, among them one with the Chicago Apollo Society. This singer is rapidly coming to the front.

**Fannie Bloomfield-Zeisler**, who is making a triumphant progress in the West, will make her

second New York appearance at the Liederkrantz concert on November 24, and will be heard about the same time with different orchestral organizations, the Buffalo Symphony, the Theodore Thomas Orchestra, and on December 7 with the New York Musical Society, directed by Frank G. Dossert, when she will play the D Minor Rubinstein concerto.

**E. C. Towne**, the popular tenor, will appear in a number of Messiah performances as well as concerts throughout the season. He is booked for The Messiah with the Washington Oratorio Society among others, and is in particularly good form this season.

**Ondricek** arrived in New York on the Columbia on the 9th. The great Bohemian violinist will make his first appearance with the New York Philharmonic Society on November 15 and 16, playing the Dvorák concerto and Ernst's Hungarian airs.

**William H. Rieger**, who is tremendously busy this season as leading tenor in oratorio and concert work as usual, has a few dates left open up to January. His time, with a few exception, is pretty well filled.

**Mrs. Vanderveer Green**, the eminent English mezzo soprano, leaves for the West this week, where she will sing in Milwaukee on the 15th inst. a new work by Seiffarth, *Aus Deutschland's Grosser Zeit*. Her popularity has increased with each appearance, and her recognition as a prima donna mezzo soprano and a valuable addition to our concert and oratorio forces is now fully established.

**J. Armour Galloway**, the excellent bass, recently arrived in New York from Chicago, is creating immense satisfaction by his work as solo bass at St. Bartholomew's Church and will also be heard in several concerts during the winter. His all round good musicianship stands him in good stead and is noted and appreciated by all with whom he comes in contact.



# MUSICAL INSTRUMENTS



*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 819.**

NEW YORK, WEDNESDAY, NOVEMBER 13, 1895.

**MR. JOSEPH SHONINGER**, Western manager for the B. Shoninger Company, has been East for a few days past, visiting the factory at New Haven. He returned to Chicago on Tuesday, passing through New York and visiting the successful branch that Mr. Rosenberg has built up here.

**ENCOURAGING** reports are being received from Mr. Charles Dieckmann, of Decker Brothers, who is now on the road. He finds Decker Brothers' agents doing fair business and all hopeful as to the future, and he is sending in substantial orders as well. Mr. Dieckmann, whose trip will last about a month, will go as far West as Omaha and will visit the Canadian representatives of the house on his return.

"**I DON'T** want anything better than the Comstock-Cheney action," said a piano manufacturer; "and," he continued, "our dealers don't want anything better. They are very much interested in the action question; they study it as much as we do; they have made studies of all actions, and they tell us that all they want is the kind of action we have been using for years past, and that is the Comstock-Cheney." Good enough!

**THE** business of Lyon, Potter & Co., Chicago, during the month of October and for the first week of November has been exceedingly bright and active. There is no way to get at exact numbers of pianos sold of the various makes, but the totals are known to be very large. Mr. Potter's idea of going into a building representing an individuality has proven successful, and Steinway Hall, Chicago, is now as well known in that city as Steinway Hall here is known in New York.

**MR. C. H. UTLEY**, of Buffalo, was in town last week. He was elected at the last election to the office of councilman at large on the Independent Reform Ticket, overcoming a Republican majority of 9,000 cast for the State ticket. Mr. Utley is doing an excellent business, handling the Chickering, Briggs, Sterling, Haines and Huntington pianos.

His chief salesman, William E. Heaton, leaves him on December 31 to join the forces of the Hockett Brothers-Punttenney Company, Cincinnati.

**VISITORS** to the Hazelton warerooms the past week have been numerous, inquiries very many, and a number of good sales have been made. Mr. Samuel Hazelton is highly gratified with the results of his recent Western trip, as he found the Hazelton agents giving that excellent instrument efficient representation and maintaining it in the high position to which it is entitled. When he came back with a good lot of orders he found a revival in the retail trade in New York and an increased appreciation of the Hazelton's musical qualities and the Hazelton's beauty of appearance among the critical musical people of this city.

**THERE** will shortly be seen at the New York warerooms of the Mason & Risch Vocalion Company some new styles of these instruments that will command an unusual amount of attention. There will be some new points in design and construction that will mark the steady progress the house is making. There is a steady demand now for Vocalions for private houses, and it can be easily understood that very expensive instruments are purchased, instruments combining the artistic in musical qualities and in appearance.

The handsome Vocalion for the chapel at West Point, recently selected after spirited competition, is now being placed in position. The formal opening will be announced in these columns later.

## IMPORTANT FROM ST. LOUIS.

(For later St. Louis news see article on Mason & Hamlin.)

**EVERYBODY** who is anybody in the trade knows that Mr. Oscar A. Field, formerly the secretary and treasurer of the Jesse French Piano and Organ Company, virtually retired from that corporation at the last annual meeting a few weeks ago. Mr. Field has gone in the piano business now on his own account. In accordance with a letter received by us a few days ago from Mr. Edward Nennstiel, Mr. Field has purchased from this gentleman his complete stock of pianos and organs at 2814 Olive street, and has opened a store at 1003 Olive street, whither this stock has been taken. Mr. Field has not decided upon his full line of pianos as yet. During the presence in St. Louis of Mr. Edward P. Mason, of the Mason & Hamlin Company, the two gentlemen were discussing some possibilities of a combination, but up to the present moment nothing has transpired either with the Mason & Hamlin Company or one or two other concerns Mr. Field has been contemplating.

Mr. Jesse French, the president of the French Company, has assumed control of the St. Louis house, and will manage the same, and purposes the purchasing of a fine residence in that city and his permanent removal there with his family.

During the past week Mr. Norris, of Mason & Hamlin's; Mr. Rice, of the Hallet & Davis Piano Company; Mr. Ament, of Smith & Nixon; Mr. Camp, of Estey & Camp, and Mr. A. M. Wright, of Weber's, were in St. Louis and gave rise to a considerable number of rumors, which, however, have not yet materialized.

Mr. McGlaughlin, who has been with Koerber at 1008 Olive street, has gone to Brooklyn, N. Y., to open business on his own account. Mr. A. B. Lyon, the patentee of the Lyon soft stop, formerly with C. H. Edwards, of Dallas, Tex., has gone with Koerber.

The Knabe piano, until recently held by J. L. Kieselhorst (who is at present very ill), has been transferred to the Thiebes & Steirlin Music Company. Mr. Kieselhorst did not do any business with the Knabe, selling only Kimball's pianos, and we don't think that the new concern will be able to do much with Knabe instruments. They have never been salable in St. Louis.

Cheap street music in St. Louis has been advertised all around at 50 per cent. discount; after a while there will be nothing left.

## THAT C. C. O. C. MOVE.

**A** MAN of powerful influence in Western trade writes to us referring to the latest move by the Chicago Cottage Organ Company in acquiring position with the Hockett Brothers-Punttenney Company: "It is in the line with the trend of the times, and deals of this kind will be more numerous than they have been in the past." That certainly is true.

The very operating principle at work underneath and below the surface of trade movements is based upon co-operation, and these latest moves, which are merely following up preceding transactions interrupted, for a time being, by the panic, are in conformity with this principle. The steps taken by the Chicago Cottage Organ Company and by the Hockett Brothers-Punttenney Company and now, as recorded in this issue, by the Mason & Hamlin Company and Oscar A. Field at St. Louis, are in strict conformity with the most advanced methods of disposing of pianos and organs under the most favorable plans of co-operation between manufacturer and jobber or agent.

How, in fact, are pianos to be sold in large quantities without the application of these methods? How is it going to be accomplished? Will some oracle answer?

And how are the New York houses, outside of Estey, and Steinway, and Pease, and Wheelock, and Weber, going to make great headway unless they ally themselves in some manner or fashion with the dispensers of the piano throughout the country? The above named New York houses have their associated interested allies West and South; the others depend entirely upon the direct sales made upon the old line of so much piano for so much money.

But when the big dealer in the West and South becomes a manufacturer or allies himself with Eastern houses, or the latter branch out on their own account, what becomes of the isolated manufacturer here who still adheres to his straitlaced agency system? Will not the agency system be crushed between the Western dealers' manufacturing scheme and the combination plan existing between Eastern and Western houses? What then?

**O**NE of the objective points of the intelligent dealer who visits New York to purchase his fall stock is the Ludwig factory, just over the Harlem River. Some of 'em come because they've seen the pianos some because they've heard of 'em, but they all seem to be, somehow or other, sufficiently informed to buy, and when once they've bought they buy again.

**L**AST week we stated that this week space would be given to the latest pamphlet issued by the Story & Clark Piano Company, entitled *The Music Makers*, one of the cleverest things of the kind that has come under our notice this year. A condensed review of the brochure would not do it full justice, and as our columns in this issue are so heavily taxed we are obliged to hold the story over until next week in order to give it the public description that it merits.



## QUOTING DOLGE'S SYSTEM

### In Discussing Practical Co-operation.

THE last twenty-five years have witnessed a flood of literature on the hundreds of subjects radiating from Socialism, State Socialism and its direct theories. The attractiveness of the subject, heightened by the fact that students and writers were personally in direct contact with the many and varied practical operations of temporary schemes based upon theories nearly all of modern birth, has brought to the front an army of writers among all nations of Europe and also in America.

We are, after all, not so far removed from the French Revolution, which has been to some extent eclipsed by the brilliant and dazzling interference of Napoleon. The French Revolution was the first practical ebullition of a series of socialistic theories promulgated by some of the most refined speculative philosophers of the remarkable eighteenth century. After the cooling off of the heat, passion and excitement with which Europe was permeated through the Revolutionary contest, an era of more deliberate speculation set in, which however was again followed by the impassioned appeals of radical thinkers such as La-salle, Marx, Malthus, and the various schools of the socialistic tendency.

Thus began the period from which we have inherited the modern scientific doctrines to which so great a philosopher as Herbert Spencer has devoted an enormous mass of material and conclusions. A dispassionate view was then formulated for the very reason that it became scientific, for science and reason refuse to be influenced by passion. All modern, latter day discussions of the subjects involved in the general plan must be scientific in order to be worthy of consideration. The inductive method must be applied by every writer on the subject. The schools refuse appeals to any but such writers, and therefore Bellamy, although popular for the time being, could not endure; his reasoning was not inductive; he was not scientific, and he could not escape sophistry for that very reason.

America has been plunged into the study of the question, and here, where a somewhat problematical system of government stimulates us into speculation of enormous range, some of the most fantastic and also some of the most logical theories have been evolved. How these theories would survive under the operation of practical tests has seldom been vouchsafed to the student or the theorist. Years ago, in the very days of the inception of the movement in the United States, Mr. Alfred Dolge foresaw the necessity of wedding the two, and he began his practical plan of co-operation under certain well-defined laws and principles enunciated by him only after years of tests in speeches and documents emanating from his fertile mind, which had then already grasped the subject. Many of us have followed the development of the system, which has grown to such an extent that it has attracted the attention of economists in all countries of Europe, as well as in America.

The latest case is that of Ossian D. Ashley, president of the Wabash Railroad Company, who in his work, "Railways and Their Employees," says:

The principle of co-operative relief finds an excellent practical illustration in the manufacturing establishment of Alfred Dolge, of Dolgeville, N. Y.

Mr. Dolge is the largest felt and felt shoe manufacturer in the United States, and employs about 500 men. The manufacturing establishment which his firm controls and manages has been in operation at Dolgeville since 1874, although the annual reports of the house up to January, 1904, indicate a period of 25 years, which doubtless applies to the date when he began the industry in Brooklyn, N. Y.

In 1874 the little village of Brackett's Bridge, now Dolgeville, contained a population of about 100, but its superior water power and excellent location attracted the attention of Mr. Dolge, and to this place he moved his machinery from Brooklyn in the year named. From the little hamlet of 1874, Dolgeville, under the vitalizing influence of Mr. Dolge's enterprise, energy and skill, has grown up to a population of 2,500, and up to 1893 was one of the most thriving and successful of the manufacturing towns in New York State. The twenty-fifth annual reunion of the employees of the firm of Alfred Dolge, which now consists of the original founder and his oldest son Rudolph, was held in January, 1904, and from this we learn that the business troubles of 1893 had extended to the industry of Dolgeville, although we are led to believe, from a perusal of Mr. Dolge's annual address of that year, that this compact and well organized industry has borne the trials of an adverse period more successfully than most of the industrial works which have been obliged to meet the general storm. This result is largely due to the personal care and direction of Mr. Alfred Dolge in connection with the system of what he

ville works is embraced in the following provisions. In order to enable the male employees of the Alfred Dolge manufactory to share in the net earnings of the business over and above their wages, the following rules and regulations for the distribution of such net earnings have been adopted after several years of experimental trial, with a pension and life insurance plan:

1. There are three classes for this distribution, viz.: First, pension; second, insurance; third, endowment. The share of the net earnings, if there be any, to be set aside each and every year, is calculated upon the actual results as given by the books of the house. It is, however, in the discretion of the house to decide how much of the net earnings of business shall be appropriated for distribution.

Against this distribution account the amounts paid for life insurance and the amount necessary to maintain the pension fund are considered fixed charges. If in any year the net earnings are not sufficient to cover the amount paid for life insurance and pensions, the deficiency becomes a charge against the net earnings of the year following. The remainder after payment of such fixed charges is available for the endowment fund.

#### PENSIONS.

Every male employé over 21 years and not over 50 years of age at the date of entering service shall be entitled to a pension as follows, after 10 years of continuous service: 1. In case of partial or total inability to work on account of accident, sickness or old age, an employé is entitled to 50 per cent. of the wages earned during the last year preceding the disability after 10 years of continuous service; 60 per cent. after 20 years; 70 per cent. after 16 years; 80 per cent. after 19 years; 90 per cent. after 22 years, and 100 per cent. after 25 years of continuous service.

2. In case of accident or sickness in the service of the house, previous to the completion of 10 years' service, each employé is entitled to a pension of 50 per cent. of his wages earned during the last year next preceding such accident.

3. In case of partial or total inability to work on account of accident, sickness or old age, employés who draw salary or earn wages to the amount of \$1,000 a year are entitled to the following pensions while such inability may last, viz.:

After 13 to 16 years of service.....	\$600
" 16 to 19 " .....	700
" 19 to 22 " .....	800
" 22 to 25 " .....	900
" 25 years of continuous service.....	1,000

The rules include sundry minor provisions, such as the non-transferability of the pensions, the time of beginning continuous service in case of minors, the reservation to the house of the right to amend or repeal the rules, and of final decision in doubtful cases, and it is stipulated that all of the provisions of the law, as it is called,

are voluntary on the part of the house and involve no legal liability to the employé. Provision is also made for the distribution of any balance remaining in the fund in case of change of proprietorship. These minor provisions are not given at length, as they are not essential to an understanding of the body of the pension plan.

#### LIFE INSURANCE.

All male employés of 26 years of age and upward, after five years of continuous service, are provided with life insurance, as follows:

Every employé after five full years of continuous service, dating from the age of 21, is entitled to a life insurance policy in some life insurance company, of \$1,000 payable to his heirs or assigns, and for every five years of continuous service thereafter, up to 15 years, \$1,000 additional, making for this class of employés a maximum life insurance of \$3,000 after 15 years of continuous service.

Employés entering the service at 22 years of age are entitled to \$1,000 life insurance for every five years of continuous service up to 10 years, making for this class a maximum of \$2,000 life insurance, and employés entering service after 27 years of age up to 40 years, are entitled to policies of \$1,000 after five years of continuous service, and this is the maximum for that class.

The annual premiums on these life insurance policies are to be paid by the house, except in cases of discharge of the employé insured, in which event the payment of premiums must be assumed by the employé.

Provision is made for employés entering service at the age of 41 years and after, under which an annual premium of \$35 is set aside by the house after five years of continuous service, for not exceeding 20 consecutive years of additional service, and with its accretion of interest paid to the heirs of said employés at death, but in no case to exceed the sum of \$1,000. The same provision is made for employés when application for life insurance may be rejected, the amount for these last not in any case to exceed



ALFRED DOLGE.

calls "earnings sharings," which he has established and conducted with superior judgment and skill for the last 20 years.

It is to this peculiar feature of the Dolgeville industry that attention is called in this paper, because it illustrates more nearly the principle of mutual advantages and mutual obligations than any plan of co-operation which has come under the observation of the writer.

The following paragraph from an article in *Chambers' Journal*, published in 1891, gives Mr. Dolge's views as follows:

Mr. Alfred Dolge, after a study of all the known systems of profit sharing, came to the conclusion that the one he has adopted is the only practicable one for the amelioration of the condition of working people. It is not profit sharing, but earnings sharing; and he says that it does not in the least resemble communism or socialism or the scheme of paternal government now in practice in Germany. It depends entirely on the development of each employé's individuality, and places him on the same level with his employer. So-called profit sharing, as generally practiced, he considers as simply the division of a certain share of the earnings, not of the profits, of the business. He objects to the lazy and incompetent workman receiving the same percentage as the intelligent and industrious one, as it appears to him to destroy all individual ambition, and is a kind of almsgiving. Besides, if the profits of a business are to be shared by employés, then it follows that they also share the losses.

Nothing could be more in harmony with the views heretofore expressed by the writer in regard to the absolute necessity of making faithful and meritorious service the basis of any advantages or benefits voluntarily conceded to workmen. The practical application of this common sense idea at the manufactories of Dolgeville is therefore very interesting in a consideration of the subject.

The plan of "earnings sharings" followed at the Dolge-



the sum of \$1,000. The same provision is made for employees when application for life insurance may be rejected, the amount for these last not in any case to exceed the sum of the policies they would have been entitled to in case of insurance under the rules applying to the age of the employee.

In case of any employee refusing or neglecting to make application for life insurance, he will not be entitled to any benefit from the fund.

The minor provisions of the life insurance plan are similar to those adopted for the government of pensions, the house reserving its full right to discharge, &c., and not conferring any legal right in favor of employees, or establishing any legal liability on the part of the house. The same provisions are made also in case of change in proprietorship.

#### ENDOWMENT.

Every male employee over 21 years of age, after five consecutive years of service, is entitled to an endowment account.

At the end of each year so much will be credited to this account as according to the record kept by the house, and known as the manufacturing record, used as a basis demonstrating that he has produced more for the house than has been paid to him in the form of wages.

If by neglect or carelessness an employee has caused a loss to the house, as appears from such manufacturing record, the same shall be charged against such employee on the same account.

Upon any balance in his favor at the end of every such year of service, such employee shall be entitled to interest at the rate of 6 per cent. per annum, to be credited at the end of each year.

The endowment money is payable upon reaching the age of 60 years, or upon death to the local heirs. In case of leaving the employment of the company or discharge therefrom the amount due at the time he leaves will not be paid until he reaches 60 years of age, except in case of death, and interest on the sum due will cease from the date of leaving the employment of the house.

The endowment fund cannot be assigned, but may be left by last will and testament. Loans, however, may be obtained at the discretion of the house from the fund set aside, not exceeding the amount credited by giving satisfactory collateral security and by paying interest thereon at the rate of 6 per cent. per annum.

The same provisions as to the right of discharge, and as to the legal rights of employees and the legal responsibilities of the house, &c., given as to the pension and life insurance plans are also attached to the endowment department.

The disbursements during the year 1893 were as follows:

For pensions.....	\$3,773.31
For insurance.....	4,100.22
For endowment.....	—
For deposits.....	528.30
For school purposes outside of taxes.....	4,882.99
For parks.....	560.40
	\$13,845.22

Previously paid..... 197,790.00

Grand total..... \$2,011,635.31

Endowment account, representing the amount annually earned by the workmen over their wages, received no credit during the year 1893 on account of the business depression, which Mr. Dolge in his annual address attributes entirely to the threatened changes in the tariff as then proposed under the Wilson bill.

The amount credited to this fund in 1891 was \$3,064, and in 1892 \$4,256.15.

Under Mr. Dolge's excellent management the town of Dolgeville has become one of the most prosperous and thrifty of the manufacturing towns in the State. It is well provided with schools and has an excellent public library, parks, electric light and other modern conveniences, and seems to be a model home for workmen.

This result is largely due to the judicious intelligence of Mr. Dolge in carrying out his plan of "earnings sharing" and in diversifying the industries of the town.

Notwithstanding the gloomy views of Mr. Dolge as to the effect of the Wilson tariff, it is not unreasonable to expect from a man of such remarkable genius and fertility of mind that adaptability to changes in industrial conditions, so that

Out of this nettle, danger,  
We pluck the flower, safety.

#### Poole & Stuart in Baltimore.

OTTO SUTRO & CO., of Baltimore, Md., have taken the Poole & Stuart pianos, and favored Mr. W. H. Poole, the manufacturer, with a substantial sample order.

No better testimonial for this make of pianos can be given than that they have found a home in Otto Sutro & Co.'s warerooms. Mr. Poole is West at present, making the important points.

—Mr. H. M. Howard, the traveling representative of the Needham Piano and Organ Company, is ill at his home in Hudson, N. Y. Mr. Howard was canvassing the New England States when attacked with a malarial affection.

## MASON & HAMLIN

AND

## OSCAR A. FIELD.

### New House in St. Louis.

THE latest movement of importance in high trade circles is the establishment of an extensive branch house in St. Louis, Mo., by the Mason & Hamlin Company, with Oscar A. Field as the manager. Mr. Field recently retired from the Jesse French Piano and Organ Company, after having in 1883 opened the St. Louis house under the name Field, French & Co., subsequently known as the Field-French Piano and Organ Company, and later and now known as the Jesse French Piano and Organ Company. It is understood that Mr. Field retains certain interests in the old house, but he has retired from its board and councils, and will henceforth be at the head of the St. Louis branch of the Mason & Hamlin Company, the warerooms of which are located at 1003 Olive street, in the very heart of the music trade of that city.

There will be a line of goods selected to fit the demands of the trade in St. Louis and Missouri, with the Mason & Hamlin piano as the leader, and the Mason & Hamlin organ as the head of the organ line. The Brambach piano will also be handled within the walls of the new establishment, and in course of time other instruments, as experience leads the company to adopt them.

This step must not, however, be interpreted as an indication that the Mason & Hamlin Company proposes to establish branch houses generally. It was the opportunity in this instance that formed the inducement, for it is a rare chance for any manufacturing house to find so capable, thorough and energetic a manager on the local ground as Mr. Field is in this case. This was in itself a temptation well nigh irresistible, and can readily be made a source of congratulation for both houses. No; the Mason & Hamlin Company saw here a great opportunity for the proper cultivation of a rich territory and a combination with a man who not only stands high in his community as a citizen and merchant, but who has become so thoroughly, so completely identified with the music trade of his city that his name in itself is a guarantee of success.

Moreover, the Mason & Hamlin piano will readily be handled by a man of Mr. Field's calibre, who understands exactly how to bring before musical St. Louis in emphatic tones the special characteristics, the merits and the status of that instrument. This will not only be of great consequence to the company in its new branch, but will indirectly be of unbounded benefit to all Mason & Hamlin agents and dealers throughout the West. Mr. Field is such a thorough piano man that he will be able to take full advantage of the points in favor of the Mason & Hamlin, and bring them deliberately and intelligently before the St. Louis and the Missouri public. The instrument will be heard in leading musical performances, and the whole St. Louis trade, as well as the profession, will be stirred up by the effect Mr. Field will be able to produce through and by means of the Mason & Hamlin piano upon the community.

The Mason & Hamlin Company now conducts four houses in four of the great cities of the Union. The parent house at Boston, the oldest branch; the New York house, at 136 Fifth avenue; the Chicago branch on Wabash avenue in that city, and this new St. Louis branch. These four houses will be able to supply all the territory necessary, and there can be no reason, now at least, discernible for the opening of any other branch, particularly as large and prosperous houses represent the Mason & Hamlin piano in many sections of the country.

BECAUSE Philadelphia is a quiet city that is no reason why a piano with a big tone shouldn't come from it, and the Lester is making about as much noise, both in itself and in the trade, as any of its kind now made.

## GEORGE C. COX

WITH

### Gildemeester & Kroeger.

IT is very probable that no item of news in this issue of the paper will find a more sympathetic response than the information that Mr. George Clay Cox, formerly with Smith & Nixon, Cincinnati, and late one of the members of the firm of Crawford & Cox, Pittsburgh, has allied himself with the firm of Gildemeester & Kroeger, and will henceforth represent the pianos of this house in various capacities.

It may safely be said that there is to-day no piano salesman superior to Mr. Cox, who has demonstrated under many circumstances his versatility as a piano man and a piano salesman. In fact, Mr. Cox is an extraordinary example of the modern, advanced, intelligent and progressive piano man; piano man, we may say, in contradistinction to the mere piano salesman.

Mr. Cox is, in addition, a student of the whole piano question as applied to the situation in the trade to-day. To discuss with him the various phases of the trade constitutes in itself a lecture or study, necessarily an object lesson, and to hear his numerous suggestions discloses to us that all the resources of salesmanship have by no means been exhausted.

Mr. Cox is full of initiative, full of disclosures, full of ideas, full of originality, and his propositions, replete with boldness and assurance, as well as individuality, are refreshing from the piano point of view.

Of the Gildemeester & Kroeger piano Mr. Cox has made a thorough study, and he has become not only an adherent of the claims of the instrument, but an enthusiast about its merits. With Mr. Cox the Gildemeester & Kroeger piano is a religion. He believes in it; he "swears by it;" he insists upon its character and its position, and he assumes the personal responsibility and guarantee of it. And this course deserves the approval of all judges of instruments, including THE MUSICAL COURIER, which is heartily in sympathy with Mr. Cox in the position he assumes.

And furthermore it is in itself a guarantee of the continued success of Mr. Cox with the Gildemeester & Kroeger. We do not believe that any salesman can make an unequivocal success of a piano under his charge unless he can thoroughly, conscientiously and enthusiastically devote himself to it.

There must be nothing half-hearted, nothing of a patronizing tendency, in the advocacy of a piano on part of a salesman; he must be thoroughly imbued with a piano and its qualities to make it a success, and Mr. Cox is a devotee of the Gildemeester & Kroeger in this very sense. His continued success is therefore absolutely certain, particularly as the piano sustains his claims and assertions.

The particular functions to be performed by Mr. Cox need not be fully outlined at this moment. He will travel throughout the West without portfolio, to use a diplomatic term, and in a general way co-operate with the house here in agency and sales work.

His usefulness will be rapidly demonstrated, for Mr. Cox will by no means permit the grass to grow beneath his feet. He has a great piano to handle, and he will handle it in a fashion which will cause surprise to many men and firms in the trade.

His future movements will be carefully registered in these columns, and they will constitute an excellent barometer of the trade generally.

### The Difference

BETWEEN

BEST and NONE BETTER.

For us to claim that the Roth & Engelhardt Actions are best of all would sound just as ridiculous as if our competitors made that claim for theirs; but when we say that there are none better than the Roth & Engelhardt we are repeating what our customers say and what we feel is true. Our work and use of the best materials prove this.

ROTH & ENGELHARDT,

Office: 114 Fifth Ave., NEW YORK.



## HARDMAN METHODS.

## Skillful Adjustment of the Artistic and Commercial Tendencies.

THE relation existing between the commercial and artistic sides of a first-class piano business is at the present time a difficult matter of adjustment. The enormous increase in the output of pianos during the past few years throughout the United States, and the fact that new men coming into the industry are so frequently commercial rather than piano men in the old acceptance of the expression, have entirely changed the general methods of the piano business, and consequently the æsthetic side of it is to a considerable extent unknown. Yet what has created the piano business primarily is musical appreciation, for without it there could be no original incentive to buy pianos and thus create a demand for them.

There are two methods by which success in the piano business can be obtained, the first resulting only in financial profit, and the second in the only legitimate success for a piano maker. Financial results, however, do not necessarily mean the only kind of success that some men wish to achieve, or which really represent a true ambition in the trade. These two methods are: First, the purely commercial, in maintaining which the whole question is one of supplying a piano on the same basis as any other commodity would be furnished; and, second, the combination of the commercial and the artistic. Without the commercial method and the keenest insight into and respect for business conditions, the product, no matter how artistic it may be, of course could not succeed, but we maintain that in the combination of the two there is the only truly legitimate piano business.

In these practical times it is a very difficult matter to make this combination, as we have said. Some old houses of high artistic standing are falling away because they are not run by men with modern business ideas. But many piano makers to-day push their business, as any other business is carried on, with very little if any of the artistic knowledge or sentiment which is necessary to bring into the piano business in order to make it legitimate. What the end of all this is to be we confess we do not know, but the tendency to cheapen and popularize seems to-day to be so general in all branches of manufacture that it is almost impossible to overcome it.

Some houses, however, never cease to maintain the proper relation between the commercial and artistic sides of which we have spoken, and notably among these is that of Hardman, Peck & Co. Within a few years the Hardman piano has completely changed its society, so to speak. Caste in pianos is as strongly marked as it is among people in highly organized communities, but the impalpable something which constitutes it has been taken on within a decade by the "Hardman" as a result of its artistic character, and to-day, backed up by an enterprise in business methods second to none in piano manufacturing, it also has acquired a position which is remarkable, and which means for the instrument continued success and a lasting reputation.

## BENT MEANS BUSINESS.

MR. GEO. P. BENT, who was in New York last week, began suit in the United States Court last week against Emil Klaber and the Automaton Piano Company for \$10,000 damages sustained by the use of devices infringing on his patents covering the orchestral attachment and practice clavier as embodied in the "Crown" piano.

Mr. Bent desires to warn all that he will bring suit against any person found infringing, or selling or buying or offering for sale any musical instrument that infringes, patents

527,539.....October 16, 1894,  
533,661.....February 5, 1895,  
535,190.....March 5, 1895,

and another important patent allowed, but not yet issued.

—Louis Mitchell, who had been for some time an assistant in the New York office of the Needham Piano and Organ Company, died on Tuesday, November 8, of spinal meningitis.



THE Mason & Hamlin Company has a way of its own in advertising, and probably no house in the trade has gained such a wide reputation for displaying an ability to advertise attractively. The picture on this page is a fair specimen of how the Mason & Hamlin Company is advertising its Baby organs for primary schools and kindergartens. The more you study it the more interesting it becomes.

IN considering all of the talk that is being talked of the coming to New York city of certain "Western pianos" and the arguments that are advanced, pro and con, it is interesting to look upon the position that has been gained by a piano which, though not distinctly "Western," as the term is now applied, is nevertheless an instrument made sufficiently far away from the rising of the sun to be not "Eastern"—the A. B. Chase.

Quietly, without much hurrah, in an easy and confident way, the city exponent of the Norwalk piano, Mr. Geo. W. Herbert, has directed it into winning its way among the musical people of the town who appreciate a musical instrument without regard of the name board, and he has worked up a following for the A. B. Chase piano in the metropolis which must be gratifying both to the makers and to him.

## The Miller Organ Company.

IT is almost phenomenal to find a concern enjoying the continued prosperous trade which is following the Miller Organ Company, of Lebanon, Pa., particularly during the last two years of business depression.

While many concerns have been obliged to reduce working hours to half time and even less, the Miller people have continued right along in their usual industrious manner, making their full line and in regular quantities, and have placed them to their satisfaction.

This can be accounted for in several ways. First, their line is composed of salable styles, the quality is all right and price satisfactory. Then they have secured a number of substantial dealers throughout Pennsylvania and nearby States, who always have a demand in their trade for the Miller organs.

Then, again, there is a steady foreign trade from South Africa, England, Scotland, Holland and other parts for their regular styles. This little combination of facts tells the story.

There will be found in another portion of this paper a cut showing one of the most popular of the Miller Organ Company's styles.

This has been a favorite with the dealers ever since it was designed, and is a steady and satisfactory seller. The other designs of cases are artistic and handsome.

## Progress in St. Johnsville.

THE St. Johnsville Wood Working Company, of St. Johnsville, N. Y., was organized on November 1. As the name implies, this concern will manufacture specialties in wood, and it has already contracted to furnish the meloharp for the Meloharp Company, of Oneonta, N. Y., the principal owner and patentee being George B. Shearer, of Oneonta.

Those familiar with St. Johnsville and the Roth & Engelhardt piano action works at that place will remember the building known as the old cheese factory, located about a stone's throw from the action works. This will be used for the present by the wood working concern, and perhaps permanently, as they have made an offer for its purchase.

The directors of the St. Johnsville Wood Working Company are A. P. Roth, S. Roth, Fred Engelhardt and S. Engelhardt, the persons most interested in the Roth & Engelhardt business. Although young people, they are rapidly increasing their commercial responsibilities. In addition to the piano action industry they operate the electric light and telephone business at that point, and very successfully. Mr. Roth stated that the piano action business was never so good with them as at the present time.

## The Weser Mandolin Attachment.

AS was noted in a previous number of THE MUSICAL COURIER, Weser Brothers are out with a mandolin attachment to their pianos, in which the characteristic tremolo of that instrument is very faithfully reproduced.

There are many features in connection with this attachment which are difficult to describe and which cannot be appreciated except by an actual demonstration on the instrument. The following most important ones will probably be comprehended.

The mandolin attachment, although a part of the piano, is separated from its action when not in use, and its presence would never be known to the performer, either through the keyboard or pedals, unless it was connected to the action by pressing a small button concealed under the key-bottom.

When connected all effects are obtained with the pedals.

The mandolin attachment has a range of four octaves on the keyboard, and the lower or accompaniment portion of the piano retains its normal tone. In consequence a mandolin solo can be given with piano accompaniment. The soft and loud pedals are both effectual for the modulation of the mandolin tone, and are subject to the will of the performer.

When the mandolin attachment is in operation and the piano alone is desired a full depression of either soft or loud pedal disconnects it; a depression of the middle pedal connects it again.

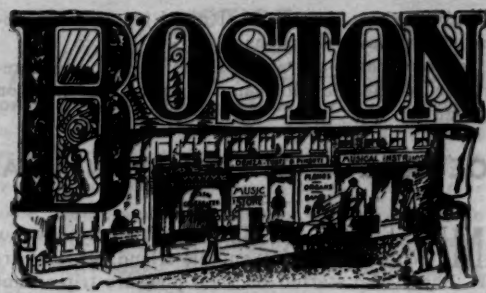
A particular passage in a piece may be desired with mandolin effects and without any perceptible effort on the part of the player the mandolin is introduced and discontinued just as easily without effort or noise.

The vibration of the strings produces the tremolo for which the mandolin alone is distinguished, and the imitation is so complete that it can hardly be recognized as coming from other than a mandolin.

This very brief description conveys but an imperfect idea of the many delightful combinations of piano and mandolin which are easily produced by even an ordinary player, and the instrument should be seen and operated to be appreciated.

Mr. John A. Weser is the inventor of this, as of all the other practicable devices which have from time to time been incorporated in the Weser pianos and we find among them the duet desk, pedal action, muffler, triple interlocking pedal action with muffler and mandolin attachment, and the latest, the knee swell; this last was allowed by the Patent Office on the 7th inst. and requires a special description, which will come later.





THE important step taken by the Mason & Hamlin Company at St. Louis in conjunction with Mr. Oscar A. Field, formerly of the Jesse French Piano and Organ Company, is fully treated in another article in this issue. Mr. E. P. Mason met Mr. Field during his recent Western tour. Mr. Mason returned to Boston on Friday, November 1. Mr. Field reached that city on Tuesday, November 5. Mr. J. A. Norris, the gentleman who represents the Mason & Hamlin Company at large, reached it on Thursday, November 7, and the arrangements were finally concluded on that day, when, at 3 P. M., Mr. Field returned West.

#### The Outlook.

Retail trade in Boston is not in the best shape, and the unseasonable and muggy weather, with its temperature above 70 Fahr., only added to the discomfort and laziness apparent generally during the past week; but the holiday trade will be along soon, and then, with a rush, 1895 will have made its record, and with some the record will not be brilliant.

Wholesale trade is fair; that is, past booked orders keep the factories busy, and the usual stray orders and occasional spurts brought about by the traveling men will conduce toward a prosperous wholesale trade during the remaining seven weeks of the year.

#### Oliver Ditson Combinations.

The deals of the Oliver Ditson Company referred to in last week's issue have caused much discussion in trade circles. When a house with large means begins to awaken to the modern system of the piano business, and actually enters upon an aggressive campaign, as this promises to be, it may be taken for granted that important results will obtain. There is, there necessarily must be, a prospect for a heavy trade in pianos throughout the thickly settled sections of New England. Many of the small dealers cannot cope with its possibilities from lack of capital. The absorption of some of these houses, the establishment of branches and a general canvassing of the whole section under the auspices of an institution such as the Oliver Ditson Company must inevitably bring about more piano sales throughout it, and will also stimulate the whole trade of that part of the country, and, it must be admitted, it requires stimulation.

Mr. E. W. Tyler is at the head of the piano department of the O. Ditson Company, as is generally known. He is a thorough piano man.

#### Using Emerson Name.

For some time past the Emerson Piano Company has been receiving letters from its agents containing communications addressed to the latter by a small piano manufacturing concern at Peterboro, N. H., which uses the name of the Emerson Piano Company to recommend its low grade goods. Some five years or so ago the Emerson Piano Company purchased a number of cheap pianos, made in New York, for renting purposes. The maker requested the then manager of the New York branch of the Emersons to get from the company a letter showing that the order or delivery of the pianos had actually been executed. This letter was given, but as soon as it was found by the Emerson Piano Company that it was intended as an advertisement the company ordered its withdrawal; in fact no authorization had ever been given to make use of the letter. It subsequently proved that the pianos themselves were very defective. The pin blocks split, the case work was pitifully poor, and much money had to be expended by the Emerson Company to correct the defects of this cheap New York piano which, to their regret, they had purchased.

This letter, this unauthorized letter, written under a misapprehension of the situation and subsequently withdrawn, is now used by a little concern in Peterboro, N. H., as a recommendation of its pianos, and

the reason for using it is that the Peterboro firm some years ago bought out the little New York manufacturer who originally made the defective pianos referred to.

Naturally all the Emerson agents write to the company in Boston as soon as they get one of the reprinted copies of this letter, and the company in reply must state its case and tell exactly what the circumstances were and what subsequent troubles the cheap piano gave. This, it would seem, ends the Peterboro piano; but as the Emerson Piano Company does not wish to injure these Peterboro people it has kindly informed them of the injury done to them by their own act, and if they will now insist upon using the Emerson letter they will necessarily get themselves into serious trouble and do incalculable harm to their pianos, for the Emerson Piano Company, for the protection of its trade, of its agents and of itself, must publicly state how poor and defective were the pianos sold to them by the maker whose product the Peterboro firm assumes to father.

#### Ivers & Pond Piano Company.

The warerooms now occupied by this company are finally in such shape as to give a true estimate of their extent and adaptability. Beautiful specimens of Ivers & Pond grand and upright pianos are to be seen on exhibition, and the trade for the rest of the year will be heavy. The name is certainly one of the best in the high grade line now.

#### Did Not Work at Vose's.

There are always schemes afoot to get a hold of pianos for nothing or less. A few days ago a couple of clerical gentlemen were brought into Mr. Willard Vose's presence in the wareroom, with the request to listen to their proposition. Mr. Vose quietly listened and heard that they represented a Southern university, and that the Vose piano stood so high in their section that they thought he should donate one to the university. Mr. Vose didn't see why he should give for nothing what is admitted to be worth considerable, and told them that he would make reasonable allowances, &c., but could not present a Vose piano, profits not being of such dimensions as to justify such liberality or philanthropy.

This is just one of many cases in point. There was actually no moral right, nor was there the least bit of justice, in placing Mr. Vose in such a position. These people had never before seen Mr. Vose, had no relations and no influence whatever upon the development of his business; had never exhibited the slightest interest in the Vose house or piano, and yet the moment it would be to their own advantage they would appeal to him (and to many others in other lines) to present them with a part of his capital, for each piano is a part of the capital of the manufacturer.

Someone might suggest that they were on a charitable mission. They stopped at the Adams House; they had to pay their bills there. They would not dare to ask Mr. Adams or Mrs. Adams to give them free board and lodging. They probably get salaries from the university; it certainly will be taken for granted that they will not teach for nothing.

It is like the case of the singer of the Abbey & Grau Opera Company, who was in Boston last week and said to Mrs. King, the representative of THE MUSICAL COURIER: "Do you charge for those portraits on the front page?" Miss, do you charge when you sing in Music Hall or on the stage of the Mechanics' Hall? Will Abbey & Grau admit the public free or will they charge? Do paper, ink, news, offices, railroad and steamship trips and postage cost nothing? Does your dressmaker charge you for the beau-

tiful gowns she makes for you? Does Mr. Ellis, your manager, give his services for nothing? Can Mr. Vose give away pianos? Nonsense! We do not believe in all these begging expeditions. A close investigation will always show that the personal axe is being ground for somebody. Mr. Vose was absolutely correct and he knows it.

#### The Jewett.

Mr. Woodbury, of the Jewett Piano Company, of Leominster, Mass., was in Boston on Friday, and may leave for the West at any moment. The house is making one of those thoroughly reliable, salable pianos that sell when there is such thing as selling going on. The finish of the piano is far finer than that of most other pianos of the class, and the Jewett always gives satisfaction.

Mr. Woodbury informs us that the insurance companies have just paid all the claims of the Richardson Piano Case Company, of Leominster, whose factory was recently destroyed by fire, and that the company will rebuild on the same ground.

#### Trade Association.

There will not be sufficient legitimate and conscientious co-operation among Boston piano houses to bring about any permanent organization of permanency. No; the Boston houses have so far succeeded without Association, and, moreover, some of the more careful firms do not believe in stirring up the workmen by organizing. What grievances are there, anyhow, which an Association could correct? Oh, yes, the trade press. By the way, the individual who made the remarks against the trade press was not even known to the presiding officer, Mr. Geo. H. Chickering, who asked, "What is the name?" when that party arose to speak. A great commentary is this on the state of the imagination as to the size of a swollen head and the actual size when the head is measured. Mr. Chickering actually did not even know the man who had been talking Chickering, Chickering, Chickering ever since he left school. So much for local influence, and so much more for trade influence. When we get right down to it, this is a pretty level headed kind of a world, after all. Common sense is supreme.

#### Mr. Scanlan's Views.

"To sell so and so many pianos requires \$25,000. It takes \$50,000 to sell so and so many pianos. Every time a dealer goes beyond the limit, whatever that may be, there is danger. The piano business is a chattel mortgage pawnbroker business. The pawnbroker says you must give him the article and he will loan you the money at a stipulated rate of interest. The piano man says you must give him a chattel mortgage and he loans you his money in shape of the piano, the money to be returned in certain payments at certain times, with interest." These are Mr. Scanlan's words.

Do you believe, Mr. Scanlan, that all the piano firms charge interest on their instalment sales?

"When I came down here into the retail in 1889 none of the Boston houses charged interest; now I think all do. It is my opinion that interest is charged by all dealers of standing in the large centres; in the smaller cities many dealers still sell on instalments without charging interest. We charge interest on unpaid balances. We never demand it; it is part and parcel of our system."

Do you believe that the instalment business has injured the rent business, Mr. Scanlan?

"Where pianos are sold on instalments, \$10 down and \$4 a month, or such terms, yes, the rent business has been damaged. With us not. Our rent business

## Mason & Hamlin

### PIANOS AND ORGANS.

#### PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.  
MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.  
Geo. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

#### ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player

### STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

## Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



is very large, as everyone who knows the trade in Boston knows."

What is the percentage of cash or half cash sales to the totals? Can it be ascertained, Mr. Scanlan, how many pianos in one hundred are sold for cash, how many for half cash, how many on regular instalments?

"It cannot be ascertained statistically. One lot of one hundred pianos shows one distribution; another later on shows an entirely different percentage. This depends upon seasons, upon periods, upon many circumstances and conditions."

These, Mr. Scanlan, are important things for the trade to know.

"Yes, but there are other things, too, of importance. A man high in financial circles in Boston recently said to me that he had no confidence in the integrity of the piano trade as a trade. Why? Because in going about to purchase a piano he was asked a certain figure, and before he left the store the firm offered him the piano at just one-half the first price originally asked. There were no details given to me by this gentleman, but he told me what we all know is very apt to happen. It is of importance that the piano trade should clear itself of such aspersions. There are too many men in the trade that do not respect it; that injure it by applying false mercantile methods, and that are not conscientious in their treatment of competitors. These are some of the other things of importance."

And that is exactly true. Two instances came to our notice in the Boston trade last week that illustrate the state of feeling. In each a piano man visited another and handshaking passed and the visitor in each case expressed himself in complimentary and friendly terms to the respective house; yet within twenty-four hours each of the two houses visited heard that its visitor was denouncing its pianos, its methods, &c., &c., &c. That certainly is not a very healthy state of affairs. But maybe that Association can remedy the thing; maybe.

#### Briggs.

The latest products of the Briggs factory, large sized uprights in beautiful case work, are musical instruments of a fine type. They are sure to make

an effect with musicians, and they are sure to sell. The factory is very busy, shipping more pianos than ever in its history.

#### In Town.

C. W. Marvin, Detroit.  
Oscar A. Field, St. Louis.  
Chas. Becht, Brambach Piano Company.  
De Volney Everett, Ivers & Pond Piano Company.  
J. A. Norris, Mason & Hamlin Company.  
Woodbury, Jewett Piano Company.  
K. F.  
Harry E. Freund, *Freund's Weekly*.

#### Notes.

Payson, of the Emerson Piano Company, is South working northward via Asheville and Richmond.

S. A. Gould, of the Estey house, was in Maine during the week. Mr. Gould is working like a beaver and is doing a remarkably large business.

Members of the trade should know that copies of this paper can be purchased at the news stands and also at the office, 17 Beacon street.

This whole Massachusetts section is one of the best outlets for Sterling pianos. The trade has no idea of the large number of Sterling pianos sold by dealers all through the eastern end of New England.

The shipments of Everett piano were very heavy during the month of October, and continue without abatement.

There were 99 Sterling pianos shipped from the Derby factory week before last, and more this past week. The shipments of the Huntington factory were also very large. There is no trade! Eh?

We learn that Brown & Simpson, of Worcester, never had a greater month than October, and that the demand continues. A large New York State dealer told us on Monday that he values his Brown & Simpson agency above any; that that piano is sold with the greatest ease; that it gives universal satisfaction, and that the firm is one of the best to deal with he ever met.

There is a beautiful specimen of an artistic upright in the Estey wareroom window. Chaste in style and yet attractive and eloquent. It is a Decker Brothers—elegant all the way through.

The factory of the Seaverns Action Company at

Cambridgeport is operated at night to meet the demand for Seaverns actions.

Improvements are about to be made in the ware-rooms of the Merrill Piano Company on Boylston street.

#### GEORGE A. STEINWAY IN ASIA.

MR. GEORGE A. STEINWAY (oldest son of William Steinway) and his friend, Mr. Howard R. Burk, who started on their pleasure trip around the world July 10 last, for Newfoundland, thence across the American continent via Yellowstone Park, &c., sailed from San Francisco September 12 last for Yokohama. After remaining in Japan about one month the two young men sailed for Hong Kong, and on Saturday last George A. Steinway cabled to his father that they would sail for Singapore, expecting to arrive there November 16, and leave for Batavia November 26, and that they were in the best of health. They expect to reach Australia by Christmas.

It may interest the piano trade to learn that, according to George A. Steinway's letter, pianos are now made at Yokohama by native Japanese manufacturers and artisans, the product being of the lowest possible quality, which are sold at about \$75 retail.

Evidently Japan is not a good market for either first-class American or European pianos.

#### Richardson Rebuilding.

THE members of the Richardson Piano Case Company at Leominster, Mass., do not propose to lose any time, even if their factory was destroyed by fire.

Workmen are busy on the building, and before long the factory will be above ground and work there will be humming along as merrily as ever.

—Reuben Midmer, a well-known organ builder, died at his home at Patchogue, L. I., on Thursday, from pneumonia. He was 71 years old. Mr. Midmer was born in Sussex, England, and came to America at an early age, locating in New York, where he learned the trade of organ builder. In 1860 he moved to Brooklyn and started in business for himself. Some of his best work was done on the organs in St. Luke's, Central Congregational, Tompkins Avenue Congregational, St. Anthony's and St. Teresa's Roman Catholic churches.—*Ex.*

There are a good many makes of pianos advertised in this paper, and it is worthy of notice that the majority of them contain iron plates from the foundry of



## DAVENPORT & TREACY

NEW YORK OFFICE:

Avenue D, cor. 11th Street.

AT

## Stamford, Conn.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

# Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



## NOTICE.

In accordance with the modern practice of condensing the main portion of the advertising in periodicals in the back of the publication, **THE MUSICAL COURIER** has this week grouped a number of pages at the end of this issue, and asks the attention of its readers to the clearness of the typographical display and to the diversified claims that are made by its patrons.

It is gratifying at this time of the year to note the extent of the advertising in an issue like the present one. Regular readers and subscribers will have noticed as the season has advanced how greatly the display advertisements in the music department have increased; and the printing of so many grouped cards, together with the various advertisements distributed throughout the paper, shows plainly how thoroughly it is appreciated as a medium of communication to all who are interested in matters musical, whether professional or trade.

## ITS INEVITABLE FATE.

THERE is to-day no doubt in the minds of those at all familiar with trade tendencies and affairs as to the logical and inevitable fate of the cheap \$75 boxes. They are going from the market, and the end of it is near at hand. They have been on it long enough to prove their utter worthlessness, and that they are among the worst frauds that have infested the trade.

It requires but a slight acquaintance with the construction of pianos, factory workings and quality and price of materials and labor to understand that a piano with any legitimate claims to substantiality of construction, and fair quality of materials, to say nothing of musical qualities, cannot be made for \$75, the price at which, and less, most of these atrocious frauds are sold. They will not stand together; they are not made to stand; they cannot be made at that price to stand. Any dealer buying them is liable to find them largely in pieces at any time. The disintegration begins early and continues steadily. That they will last a reasonable time and show some qualities for which a piano buyer pays his money it is foolish to expect.

The dealers have found this out. They have had these boxes fall to pieces; they have paid for their experience and have learned their lesson, the evil itself working its own cure.

How badly dealers who have handled these rotten boxes have injured themselves by so doing they are also beginning to ascertain. Their hope that purchasers would return them, taking in exchange pianos of better quality and worth the money asked, has

proved a vain one. The purchasers, instead, have formed a distrust of all dealers. They have realized they were bitten once; they are wary about being bitten again. They cannot get away from the idea of fraud.

And they are perfectly correct. The cheap box is seldom, if ever, represented as it really is. The dealer, if of average intelligence, knows it cannot be worth anything at the price he pays for it. He, by selling it, is a party to a fraud and deserves the distrust of his customers.

The unutterable badness of the \$75 box, combined with the fact that the dealers realize their mistake in handling it, means its passing from the market. The confidence of the public may not return, but it will not be further destroyed by so glaring a fraud.

And when the \$75 box shall have gone its way one

reproach will be removed from the New York piano trade, for it has its headquarters here.

—Charles Becht, traveling for the Brambach Piano Company, is on his way to Philadelphia, Baltimore and Washington.

—The Hartford Diamond Polish Company, of Hartford Conn., has removed its business from 156 Main street to 118 Asylum street.

—A Findlay, Ohio, newspaper says that George E. Newell, of that city, has removed his piano factory from the Carruthers Block to the Barnhill Block on Park place.

—Messrs. Piper and McIntire have purchased C. P. Trickey's music business in Manchester, N. H., and will remove their Concord business to the former place in a few days.

—We do not believe it was a Boston piano man who suggested that pianos should be delivered free of charge. The new association would kill him if he disclosed his identity.

—Mr. Wm. Tonk, of Wm. Tonk & Brother, left the latter part of last week for a four weeks' visit among the piano manufacturers of the country, pushing the interests of the Herrburger-Schander actions.



Height, 6 feet 9 inches. Length, 4 feet. Depth, 2 feet. Weight, when boxed, 450 pounds.

STYLE No. 25 is one of the handsomest organs manufactured by the Miller Organ Company, of Lebanon, Pa. It is solidly built, but in appearance light and graceful. It has a fine large French beveled mirror, and every detail of the organ is faithfully carried out. It must be seen to be appreciated. No better seller for the dealer can be handled.

## Is Not

a piano that the greatest living authority on sound, THOMAS A. EDISON, says is the best, the best.

Who is better able to judge than this acoustic king? Mr. EDISON says:

Messrs. BLASIUS & SONS,  
Philadelphia;

Gentlemen—I have been using your piano for the last two years for experiments on the phonograph at the laboratory. Of all the instruments tried, my experimenters prefer the Blasius.

Yours,

(Signed) THOMAS A. EDISON.

## Doesn't

this settle argument as to the supremacy of the BLASIUS PIANO?

If you are not convinced, let us convince you. Correspondence solicited.

**BLASIUS & SONS,**

1101, 1103 & 1119 Chestnut Street,

PHILADELPHIA, PA.



## THE TRADE SOUTH.

THERE is a general feeling prevailing in trade circles that the period of depression in the South has ceased and that the coming year will be a brilliant year in trade and industry in that section of the country. Let us hope that this is true. Southern people are musical by inclination; many of them have excellent taste and considerable emotional feeling on the subject of music, and pianos, and also to a great extent organs, can find a healthy outlet in the section between the Potomac and the Mississippi. We do not include Texas in this, because it is not really from a geographic or commercial point of view a Southern State. Its railroad connections are nearly all with the West and Southwest.

How has the Southern music trade been handled by the manufacturers during the past half a dozen years? If we begin with Virginia and go through the Carolinas and Georgia, Alabama, Mississippi, Louisiana, Florida and Tennessee we find that a few houses virtually control that whole section; a few houses only are organized to dispose of large quantities of pianos and organs, and a few houses only have made a study of the Southern trade on the ground itself. Atlanta has been made the pivotal point around which the whole thing operates. Even in the case of the Ludden & Bates Southern Music House, which with its headquarters at Savannah also keeps its eyes constantly on the Atlanta market. This Ludden & Bates house is the only large trade organization in this line in the South that is not directly identified with the manufacturer, that is to say, that is not a branch house of the manufacturers. The other houses that control the Southern trade are the W. W. Kimball Company, of Chicago, and the Chicago Cottage Organ Company and the Estey Organ Company, of Brattleboro.

There is not one New York house that has any kind of a controlling interest in a Southern house. The New England Piano Company has a controlling interest in the Freyer & Bradley Company, of Atlanta, in co-operation with the Chicago Cottage Organ Company. The John Church Company, of Cincinnati, has large interests in the South by means of which the Everett piano is distributed in Georgia and other Southern States in larger quantities than is generally supposed, but the John Church Company is a Cincinnati house; it is consequently Chicago, the Estey and Cincinnati and the Ludden & Bates Southern Music House that virtually control the Southern market. Of course we refer here strictly to those concerns that dispose of large quantities of instruments, and not to dealers that sell from 30 to 40 pianos a year, or 40 to 50 organs a year, of which the South has 25 or 30. Forbes, of Montgomery and Anniston, Ala., does his direct business through the Chicago Cottage Organ Company, and the A. B. Campbell Company, of Jacksonville, Fla., is allied to the same interests and the leading dealer of Mississippi to the same interests.

The W. W. Kimball Company has Gilbert Smith on the ground, and let us say here that Gilbert Smith, with headquarters at Atlanta, is one of the brightest, one of the most intelligent, one of the most straightforward, legitimate and conscientious men in the Southern piano and organ trade to-day. He has made a great and deep study of the whole question, and he has secured the confidence of the trade down there, and is cultivating it to an extent that will prove of enormous value in the future. Mr. Smith holds in his hands to-day, through the W. W. Kimball Company, the destiny of a great many Southern dealers.

Now arises the question, what, under these circumstances, is to become of the New York and Boston pianos in the South? Through the Ludden & Bates house the Mason & Hamlin instruments and the Sterling instruments, of Derby, Conn., have an outlet, but all other houses are more or less influenced by Chicago and Cincinnati. The Smith & Nixon house and D. H. Baldwin Company, of Cincinnati, are also disposing of considerable goods in the South, and the Jesse French Piano and Organ Company, with its Birmingham house, is distributing quite a number of the Pullman pianos and the Star pianos, but this is not New York, and is not Boston. Even the Richmond houses are under the control of Chicago and Cincinnati; so is Roanoke, so is Raleigh, so is Charlotte, so is Charleston, so is Birmingham, so is Augusta, and, as we have said, Atlanta; so is Jacksonville, so is Jackson, Miss., so is Montgomery, Ala., so is Knoxville, Tenn.

The situation, brought down to a fine point, shows that under a revival the old methods of New York and Boston must be revived if the piano houses of those cities are to stand on an equality with the Estey and the Chicago and Cincinnati houses in the South, and we also believe that the Southern dealers would prefer, as they have shown, to deal with the West rather than with the East.

It brings us right back again to the original statement that we have frequently made, which is this: that the houses that are manufacturing pianos and organs that have no organization by means of which they can substitute new instruments for the instruments that the dealer sells on long-winded instalments; the houses that have no organization to handle the dealer's paper, his commercial documents, and with their capital and facilities helping along to

## STEINWAY AND MARLBOROUGH.

THE latest number of *Collier's Weekly* contains a series of illustrations and descriptions of Blenheim, the chief seat of the Duke of Marlborough, who has just married Miss Consuelo Vanderbilt. Among points of interest described we find the following referring to music:

Music is here an important item, for on the left is a grand organ by Willis, and near the centre stands a fine grand piano by Steinway & Sons, the eminent American firm, whose instruments I have seen in so many of the royal and ducal residences of England and the Continent. The last duke was a skillful musician, and he it was who had the organ erected and personally selected the piano.

## Bent's Position.

CHICAGO, U. S. A., November 9, 1890.

Editors *The Musical Courier*:

IN regard to my suit for injunction against the Everett Piano Company. This suit was brought against them about a year ago because they had issued a circular in which they stated that they had brought suit against me for infringement, and stating also that my patented orchestral attachment and practice clavier was an infringement on their patent, instead of saying, as I contended they should have done, that they thought or were advised that my patented device was an infringement on theirs. Without judge or jury they boldly sent out the statement that it was an infringement.

From the fact that my first patent was granted some time after theirs the presumption would certainly seem, to most people, to be that my device was different from theirs and did not infringe on theirs, or the Patent Office would not have issued the three patents to me and allowed another one, making the fourth, which is not yet issued, on my orchestral attachment and practice clavier. The Patent Office is not supposed to give me a patent on something that has been used or invented by someone before me.

It was because of the issuance of this circular containing this statement, and because also they, as interested parties, made the bold, bald assertion that my patent, which was granted after theirs, was an infringement on theirs, and because they made this statement without the merits of the case having been passed upon in court and without any trial, they alone acting as judge, jury and the "whole thing," that I applied for an injunction restraining them from issuing any more such statements. An injunction was granted to me; they then tried to have it dissolved; this the Superior Court here refused to do and the injunction remained in force; they then took the case to the Appellate Court, and that court about a week ago reversed the decision of the Superior Court. I shall now take the case to the Supreme Court, both as a matter of business and also on principle.

I am going to try to find out, not only for my own sake, but also for those who follow, if it is not possible to enjoin one party from issuing statements which irreparably damage another. In my opinion the issuance of such a circular as was sent out referring to me was not a libel, but was simply and solely an interference with my business. No libel suit could ever determine to the satisfaction of any judge or jury how much damage or loss I sustained by the issuance of the circular in the first place, or how much greater damage or loss I would have sustained by the continued issuance of such a circular or others like it.

I cannot tell, do not know and cannot prove, and no judge or jury could form any idea, how much damage the issuance of such a circular did me then and has done me since. No one can tell how many orders I might have received and filled but for the issuance of that circular, and the only way to stop continued injury in such a case is by an injunction, and I believe that the Supreme Court will so decide.

As the question has never been brought before the Supreme Court of Illinois, I am told, it will now have a chance to make a ruling on this point, and I believe it will hold that in cases of interference with trade where the damage cannot be figured or estimated, an injunction is the proper thing with which to reach the guilty, thereby stopping further damage, even though that does not make good the loss sustained by the first offense or offenses before injunction does issue. I am not a lawyer, but have, as asked, given you briefly my opinion in regard to the matter and my reasons for it, and, of course, very naturally hope that my opinion will be sustained by the Supreme Court.

GEO. P. BENT.

—Joseph M. Mann and Wm. Eccles have resigned from the Providence branch of the M. Steinert & Sons Company and established themselves under the firm name of Mann & Eccles, 122 Mathewson street, in that city. They expect to open end of this week. Among other pianos they will handle the Knabe, Fischer, Strich & Zeidler and Baus. Mr. Meinberg and Mr. Strich, of New York, are expected to attend the opening.

ESTABLISHED 1832.

**KELLER & BROS.**



**PIANOS**

PRE-EMINENT FOR QUALITY OF TONE

MANUFACTURED BY  
**THE KELLER BROS. & BLIGHT CO.**

BRUCE AVE. EAST END. BRIDGEPORT, CONN.

SEND FOR CATALOGUE

develop his trade by a larger distribution of goods under his control, with their control to supplement it—those houses without organization cannot under any circumstances expect to cope in the South with the organized firms that are ready to do the piano and organ business on the modern plan.

The pianos that once in a while stray down into the South play no real part in the totals, and it is a spasmodic effort, speculative in its nature, but not based upon any thorough commercial principle. To us it therefore seems that the full benefit of a trade revival in the South will go to a few Eastern firms, such as Estey and Mason & Hamlin and the New England Piano Company, and the bulk of it to Chicago and Cincinnati houses.

MR. DRAPER E. FRALICK, who has been associated with the music papers of the United States for a number of years, is now one of the members of the staff of this paper.





CHICAGO OFFICE THE MUSICAL COURIER,  
226 Dearborn Street, November 9, 1893.

IT is an unpleasant task to be obliged to record the fact that business is not as satisfactory as was hoped it would be at the present time. Neither the wholesale nor the retail is good. It is hard to account for, and it may be only a temporary dullness. There is one reason for the lack of retail customers, and that is the weather. After a long period of the finest weather imaginable it has suddenly become the very worst, with rain and snow flurries. The people, especially the ladies, have not become used to the change and stay home.

#### A Stencil Story.

Just to show how such matters work, and to illustrate the way in which the stencil business influences trade, the following is a good story told by a manufacturer, who is also a retailer and handles the same instrument in his own warerooms.

A customer visited the warerooms of the manufacturer, and after pricing the piano which goes by a name only recently used in connection with pianos, he went to another house, which handles the same instrument under a name which has been used by the concern for years, and asked the salesman how the piano compared with the piano of the former house, and was perfectly satisfied when told that one was a new make while the latter was an old and well-known name. The piano was sold under its alias.

#### A Boom for Russell.

The Russell Piano Company has moved into its new building at Nos. 249 and 251 South Jefferson street. The house has a very fine building, with plenty of room, and it is better fixed than ever for the production of pianos. A new company, which does not interfere with the Russell Piano Company, has been formed, in which some of the employes and some outsiders are interested, the object of which is simply to further the interest of the Russell piano.

#### Who Wins the Piano?

The Hallet & Davis Company, of this city, hopes to announce the winner of the piano and the results of the word contest in to-morrow morning's papers. The firm may, however, not be able to do, in which case the following Sunday will be chosen for the announcement.

It is said that Messrs. F. Beyer & Son, of St. Louis, are looking for a store in the business portion of the city.

♦ ♦ ♦ ♦

#### Tonic Sulphur.

The Schaeffer Piano Company has now at its new factory an artesian well which gives not only an abundance of water but is heavily charged with sulphur and other minerals. The company is thinking of bottling the water and competing with other waters now famous.

#### What Will It Protect?

The meeting of the trade which occurs here this evening for the purpose of seeing how nearly they can agree in forming the much discussed protective association will, judg-

ing from the diversity of opinions, not come to any definite decision, but will be obliged to meet again, and perhaps several times, before any conclusion as to method is determined upon. Some want an informal association and simply report names, and those who are interested must inquire of the house reporting the party. Others wish to make it broad and comprehensive, and take in sewing machines and agricultural implement manufacturers, have an office, a high salaried secretary and bookkeeper, and stenographer, &c. One can see just how wide apart are the ideas of different dealers, and some avow that they will not belong to the proposed association if their ideas do not prevail.

#### A Ten Story Music House.

Rumors in real estate circles are to the effect that some music house has offered the owners of the Armory, on Jackson street, \$45,000 per annum to build a 10 story building on the site and lease it for 15 years. No definite information can be obtained as to whether the house in question is a New York, a Boston or a Chicago concern. It is the best located and largest available space for such a purpose in the city, and a large music hall, holding upward of 1,500 people, could be arranged for.

#### To Visit Atlanta's Fair.

The directors of the Chicago World's Fair have been invited by the officials of the Illinois Central Railroad to visit the Atlanta Exposition. The most of them, including Mr. I. N. Camp, have accepted and will leave here by special train, in which each one will be assigned a section. The train consists of four sleepers, a composite car and a diner. The party leaves here to-morrow, arrives in Atlanta Monday; leave Atlanta Wednesday for New Orleans, where they will stop two days, and be back in Chicago on Sunday, living in the cars during the entire trip.

#### Personals.

Mr. Wm. O. Black, of Luxton & Black, of Buffalo, N. Y., passed through Chicago this week on his way home from Manitoba. It has already been mentioned in our columns that this concern is about to enlarge its store by taking the next store, and proposes to have a music hall in connection. Having secured the agency of the Mason & Hamlin piano, they are now in a position to handle the best class of trade. Both members of this house are young, ambitious and good salesmen. We do not see how they can help succeeding in a city so progressive as Buffalo.

Mr. F. W. Primer has returned from his Northwestern trip in the interest of Mr. George P. Bent, and as soon as Mr. Bent returns from the East arrangements will be made for Mr. Primer to go to Mexico, where he will take in the West coast, after which he will go to South America.

Mr. Geo. Gerber, of Milwaukee, Wis., paid a visit to the city this week and ordered a large stock of Schaff Brothers pianos for the holiday trade. He spoke in the highest terms of these instruments, which he says are as good sellers as any he has ever handled.

Mr. W. B. Tremaine, of the Eolian Company, of New York, has been in the city and in Detroit, this week. He seems to be well satisfied with business.

The Rintelman Piano Company is handicapped just now by the illness of Mr. Rintelman. Mr. G. L. Reimann, who is, however, the mainstay and financier of the company, is developing an aptitude for selling pianos, and is doing well, notwithstanding the concern is suffering from lack of its main salesman.

Mr. E. S. Votey, of Farrand & Votey, of Detroit, was in the city.

Mr. Bauer, of Stultz & Bauer, New York, was also a visitor.

Mr. I. N. Grinnell, of Grinnell Brothers, of Detroit, is in the city. He reports business moderate.

Mr. J. N. Hockett is in town arranging for business which he intends doing in California. He is very much in favor of Los Angeles, and while not positive that that will

be the point at which he will open business it is very likely to be. He will probably leave in about one week.

Mr. S. Van Fossen, the head salesman in the Cincinnati house of Hockett Brothers-Puntenney Company, and Mr. J. H. Stettner, the leading salesman of the Columbus house, also Mr. O. W. Williams, of the same company, have all been here in consultation with the Chicago Cottage Organ Company relative to the late important deal.

Mr. Simon Shoninger, of New Haven, Conn., arrived in the city early in the week, and Mr. Joseph Shoninger has taken advantage of his presence to pay a visit East. Mr. Simon Shoninger is well satisfied with their present business and the future outlook.

Mr. R. S. Lamplough, of the Stratton Music Company, of Sioux City, Ia., was here buying goods this week.

Mr. Edward N. Camp has located in Southern Oregon, where he has engaged in gold placer mining in company with his father-in-law.

Mr. Frank King is in Chicago.

## Organs, Pianos and Musical Instruments.

EXPORTS FROM NEW YORK FOR EIGHT WEEKS ENDING  
SEPTEMBER 25, 1893.

THE trade in musical instruments is a growing one. Shipments are larger than heretofore. England has been making some important purchases, reaching a value of nearly \$50,000. Australia bought nearly \$15,000, while the shipments to South Africa dropped to a little more than \$5,000 worth. Sweden bought over \$3,000 worth of organs, and Belgium purchased about the same amount. —From *International Trade*.

AFRICA, SOUTH.		HAYTI.	
Organs.....	\$5,329	Organs.....	\$120
Pianos.....	500	Musical instruments....	28
ARGENTINE.		HOLLAND.	
Organs.....	480	Organs.....	3,580
AUSTRALIA.		HONDURAS, BRITISH.	
Organs.....	14,807	Musical instruments....	40
Pianos.....	640	ITALY.	
Musical instruments....	607	Organs.....	436
BELGIUM.		MEXICO.	
Organs.....	3,070	Organs.....	845
BRAZIL.		Pianos.....	845
Organs.....	395	Musical instruments....	42
Pianos.....	1,378	NEWFOUNDLAND.	
Musical instruments....	2,191	Organs.....	153
CENTRAL AMERICA.		NEW ZEALAND.	
Organs.....	1,285	Organs.....	2,987
Pianos.....	925	NORWAY.	
Musical instruments....	42	Organs.....	360
CHILI.		PERU.	
Pianos.....	798	Musical instruments....	66
Musical instruments....	480	PORTO RICO.	
CHINA.		Pianos.....	500
Organs.....	884	RUSSIA.	
Pianos.....	360	Organs.....	1,630
COLOMBIA.		SCOTLAND.	
Pianos.....	350	Organs.....	2,755
DENMARK.		Pianos.....	790
Organs.....	570	SIAM.	
EAST INDIES, BRITISH.		Pianos.....	293
Organs.....	448	SWEDEN.	
Musical instruments....	94	Organs.....	3,008
EAST INDIES, DUTCH.		SWITZERLAND.	
Pianos.....	178	Organs.....	350
ENGLAND.		Musical instruments....	55
Organs.....	44,648	VENEZUELA.	
Pianos.....	2,965	Organs.....	485
Musical instruments....	1,090	Pianos.....	880
Harp.....	325	Musical instruments....	239
FRANCE.		WEST INDIES, BRITISH.	
Organs.....	880	Organs.....	1,043
Pianos.....	325	Pianos.....	225
Musical instruments....	200	Musical instruments....	104
GERMANY.		Total.....	\$121,740
Organs.....	7,845		
Pianos.....	7,886		
Musical instruments....	304		
GUIANA, BRITISH.			
Organs.....	50		

—The affairs of the Atlanta Piano Company, Atlanta, Ga., are about to be wound up and the business, as such, closed out.

—The branch stores at Chattanooga of the Jesse French Piano and Organ Company and R. Dorman & Co., both of Nashville, have been discontinued.

# A POINTER.....

WATERLOO ORGANS are unexcelled. Prices the very lowest. Are easy to sell and sure winners. Write us for our terms and prices. Address

# WATERLOO ORGAN CO.,

WATERLOO, N. Y.



## A Book Worth Reading.

**A**N absence of cheap display and a dignified elaboration of facts are two features in the catalogue recently issued by the Blasius Piano Company, of Philadelphia, Pa. Its fifty pages of illustration, testimonials and musical information are superior from every standpoint, and if there are people who do not know why the Blasius piano is a good instrument this brochure will enlighten them.

The cover is of a delicate shade of green, devoid of ornamentation, with "The Celebrated Blasius Piano" as a title. Careful compilation with a view to attractiveness shows itself on the first and second pages—a list of opinions expressed by competent authorities on the Blasius pianos and a group of clear half tone photos of well-known indorsers of the instruments. The introduction follows, and it tells the Blasius ideas in an attractive form. Here it is:

The piano is the greatest musical instrument of this age. It is the source of inspiration of the composer, the medium for the greatness of the pianist and the delight of the home life.

The piano is no more a luxury. It is a necessity. It is found in the palace of the Czar, in the mansion of the rich, in the dwellings of the people.

The piano, like everything else in this busy world, has grown in possibilities year by year. The greatest and most rapid development of it has been of recent years. Pianists have striven to outdo each other, and by so doing have educated the general public to a better appreciation of the piano.

The piano manufacturer who would be successful to-day must study to eliminate the defects common to the piano in the past, which is clearly illustrated by the present state of perfection which the Blasius piano has attained.

There must be development of all good points, and the manufacturer who can combine in a piano the greatest number of points of merit makes the greatest instrument.

The Blasius piano is the result of nearly a half-century study, and combines in itself fifty-five points of merit, making it the most complete and perfect piano in the world.

Reputation can be acquired easily, but to be lasting it must be founded on a firm basis.

The house of Blasius has seen now nearly a half-century. It has grown gray in the service of time. Its reputation is one of the greatest.

The prestige of a piano generally grows slowly, unless the instrument has great merit behind it.

There has never been acquired by a piano prestige more rapidly than the Blasius. Its fame has been spread broadcast over the country, and in a comparatively few years it is more widely and better known than any piano that has been manufactured during the same period of time.

The Blasius has bounded into fame at one great bound, carrying down before it the prestige of "old name" so much talked about by manufacturers who have good or indifferent instruments. The use of "old name," to sell a

piano that has little or no merit, has received a halt, and true merit has received its proper recognition.

The people want new and original ideas. They want the best that can be produced. The piano is an instrument that is more criticised to-day than it was years ago, and the possession of an inferior instrument indicates a lack of musical intelligence. The people know more about musical instruments, and it is easier to sell a good piano to-day than it was a few years ago, as it is harder to sell a poor one. With the Blasius piano, combining in itself all the most modern improvements of any worth, its sale is readily assured to all intelligent buyers.

The opinions of others are of great weight with thinking people, when those opinions are expressed by people of distinction.

Artists have played upon and freely give high praise to the Blasius piano.

The Blasius grand represents one of the greatest developments in piano building. An able critic, a man of ability, one who knows all the pianos manufactured throughout the entire world, tested the Blasius piano the other day. He said: "The Blasius small parlor grand is by far the finest I have ever seen. The tone quality is absolutely phenomenal; notwithstanding its small size (six feet in length), it possesses nearly the full volume of a concert grand. The scale is absolutely perfect. No disharmonics are present, consequently no un-musical tones can occur. The power of the bass is thunderous in its sonority, whereas the treble is clear as a bell. No break is noticeable where the strings cross. The middle register possesses the same full quality as the bass, and is particularly striking for its wonderful singing quality. No amount of forcing can make the tone harsh, nor are there any disharmonics such as occur in other makes of instruments. The touch of the instrument is splendid. The repetition of the action is perfection itself."

The crowning triumph of the Blasius piano, however, is the opinion of the world's greatest scientist and acoustician. This great authority is known throughout the entire civilized world as the greatest authority on sound now living, known for his discriminating intelligence; a man who has in his laboratory every element of nature, every discovered plant, every device known to acoustics, electricity and engineering, who is famous for his past achievements and from whom the people are daily looking for other great things—this great acoustician, always in search of the best of everything, now says of the Blasius piano:

Messrs. Blasius & Son, Philadelphia:

GENTLEMEN—I have been using your piano for the last two years for experiments on the phonograph at the Laboratory. Of all the instruments tried my experimenter prefers the Blasius.

Yours,

THOS. A. EDISON.

Can more be added to this sweeping statement of Mr. Edison as to the merits of the Blasius piano?

Then follows a complete story of how Blasius pianos are constructed. The sounding board details, the plates, bearings, bridges, wrest planks, are all told of in an attractive style and then succeeds one of the best features of the work—twelve half page pictures, all remarkably clear, showing the various departments of the Blasius factory at

Woodbury, N. J. The first picture shows the woodworking department, followed by engravings of the back building, case making, sounding board, stringing, side gluing, grand case making, fly finishing, regulating, polishing and tuning departments. These illustrations are from photos taken while the men were at work, and the results are full of life and interest.

The catalogue is changed in style from there on with information on many Blasius improvements, ornamented with small pictures, vignettes, &c. The Blasius Note Indicator is well treated, with a description and pictures showing it attached to a piano and how helpful it is to pupils young and old, and also to teachers. Scores of testimonials on this device are reproduced. This story is supplemented by the following 55 points of merit in the Blasius pianos:

- 1—Separable case, by which the size of the instrument can be reduced, for transportation through narrow doorways and up difficult stairways.
- 2—Brass action regulating pilots, which do away with the objectionable wooden rockers formerly used for this purpose and prevent rattling of the keys through the wooden rockers getting loose.
- 3—Rubber cushioned hammer rail regulators, by which the action can instantly be adjusted to suit dampness or dryness, saving many hours' labor of adjusting each key separately.
- 4—German silver centre pins, instead of the ordinary brass pins used, which are liable to corrode and cause the centres and action to stick.
- 5—Compressed sounding board and system of self-compression, by which the volume of tone and singing quality of the instrument are vastly augmented.
- 6—Scientific ribbing and scale, in which each rib is scientifically adjusted so as to secure the most exact and perfect tone quality in the instrument.
- 7—Improved extension bass bridge, by which the vibratory area of the sounding board is increased and the power and sonority of the bass vastly improved.
- 8—Metal key bottom supports by which the keys are prevented from becoming uneven and an even depth of touch throughout the instrument is retained under all conditions.
- 9—Increased key leverage, by which the power of the fingers on the keys is vastly increased, and the rendering of fortissimo effects is made easy.
- 10—Improved lower keyboard, which renders the use of the ordinary high and unsteady stool unnecessary and insures a more comfortable position for the player.
- 11—Improved swinging music desk, affording a perfect support for music and bringing the centre of the page in the most convenient position for the music reader.
- 12—Bell metal bass strings, by which the sonorous quality of the bass is improved.
- 13—Improved duplex scale, by which the rich and sympathetic quality of the instruments is improved and the singing quality increased.
- 14—Veneered bridges, by which the sound vibrations are instantaneously transmitted to all parts of the sounding board and the tone volume vastly augmented, instead of being communicated



## IT IS SURPRISING ..

how quickly the Piano Style Organ has become the universal favorite. A convincing proof, indeed, of the leadership of the

## LEHR PIANO ORGAN, STYLE

which was the first SEVEN OCTAVE widely introduced, and achieved so brilliant a success as to become the model for all.

## OUR LATEST STYLES .....

are so elegant in construction and finish; the action so improved and containing such desirable features, and our special facilities enable us to offer them at prices so low that there is absolutely nothing to be desired. Their large sale indicates that dealers do not object to handling an instrument that sells in competition over any make of similar style. Have us send you a sample.



H. LEHR & CO., EASTON PA.

## OUR NEW PIANO CASE ORGAN.

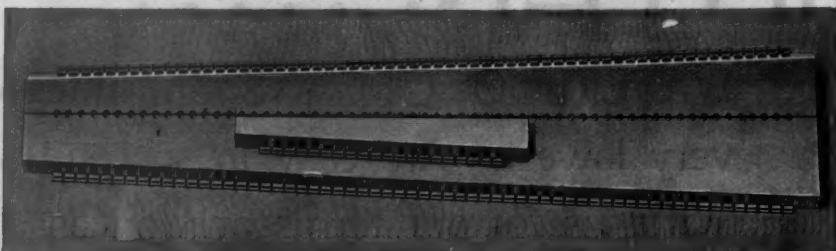


Styles A and B made in 7½ Octaves.  
Styles C and D made in 6 Octaves.

THE MOST HIGHLY IMPROVED.

## THE LATEST IMPROVEMENT IN REED ORGANS.

OUR NEW ACTION, No. 168.



DO YOU HANDLE OUR ORGANS?

IF NOT, WHY NOT?

Send for Latest Catalogue of New Styles.

## NEWMAN BROS. CO.,

Manufacturers of Highest Grade of Parlor and Chapel Organs.

Factory and Warerooms: COR. W. CHICAGO AVENUE AND DIX STREET, CHICAGO, ILL.



- only to the parts immediately underlying the string, as is done in old methods.
- 15—Solid filled bearings on plate, instead of separate bearings; preventing the sinking or alteration of these bearings and the consequent wiry tone, after use, which is found in so many pianos.
  - 16—Bevel plate bearings, preventing the shifting of the plate and the alteration of the scale, and the loosening of the screws in the piano, by which so many pianos deteriorate.
  - 17—Resonant back, with posts made of sounding board wood, instead of the ordinary common wood posts used, by which the vibratory freedom and singing quality of the instrument are vastly improved, instead of being shortened and absorbed, as is done in the old style wooden posts.
  - 18—Hardwood sounding board bearings, by which the vibrations of the sounding board are retained and augmented in the sounding board, instead of being allowed to escape and become absorbed by the non-resonant parts of the piano, as in old methods.
  - 19—Hardwood blockings under plate, by which the tone, resulting from the blow of the hammer, is forced into the sounding board, instead of it dissipating into the back of the piano and resulting in the unpleasant thud and weak tone found in so many pianos.
  - 20—Conical bracket bolts, by which the action can be removed from the piano as often as necessary and restored to the piano by any person, not even an expert, with a certainty that the striking point of the hammers will not be altered even the hundredth part of an inch; whereas, in the old method, where the ordinary bracket bolts are used, the hammer line could not be restored in the piano, even by an expert, twice in the same position.
  - 21—Capo de Astro bar, instead of the ordinary bearing bar; by which the standing in tune of the instrument is increased more than double, over the ordinary piano, and the constant pulling out of the bearing bar, due to the upward pull of the strings, is prevented. In the old method the slightest variation of dampness, or extremes of heat or cold, affected the standing in tune of the instrument.
  - 22—Double dampers, instead of single dampers ordinarily used in other makes; by which the sound of all the strings can be instantly stopped and the unpleasant disharmonics and after tones, usually found in other makes through ineffective damping, are overcome.
  - 23—Adjustable nose bolts in hard wood, instead of ordinary bolts in soft wood; preventing their alteration of position, or tearing out and loss of adjustment, and the consequent deterioration in the wearing quality of the instrument usually found in other makes.
  - 24—Veneered pin block, four to eight thicknesses in different directions, instead of the ordinary single or non-veneered pin block, rendering it an absolute impossibility for the pin block to ever split or the tuning pins to become loose, where on the previous methods loose tuning pins were a constant annoyance and prevention of the piano standing in tune.
  - 25—Metallic action rail, instead of the wooden rail ordinarily used; preventing the warping of the action rail and the effect of temperature upon it, which usually results in the disarrangement of the action and mechanism found in old methods.
  - 26—Improved overstrung scale, by which the length of each string on the sounding board is increased, and the space occupied by each note on the sounding board is greatly widened, resulting in vastly increased power and purity of tone for each note.
  - 27—Nickel plated continuous hinges, on top and fallboard, by which the open joints between short hinges are avoided, and the particles of dust prevented from falling upon the felt hammers through these open spaces, and by settling upon the felt hammers, becoming packed in the hammers, forming a crust upon them and producing a wiry tone.
  - 28—Double repeating action, by which the execution of the performer is vastly improved, each key speaking at the top without going to its full depth, or speaking at the bottom without rising to its full height, and does not necessitate the full movement of the key.
  - 29—Resonant metal plate, instead of the ordinary dead metal plate, by which the plate is made to increase the volume, sonority and singing quality of the instrument, instead of transmitting its resonance to the non-resonant parts of the instrument as in old methods.
  - 30—Improved adjustable action supports, instead of non-adjustable action supports usually used by other makers, by which the instrument can be easily adjusted for different tone results, instead of the former non-ability to adjust the tone of the instrument as may have been desired.
  - 31—Compressed hammers, instead of ordinary hammers, by which the wearing quality of the hammer is doubled and the usual cutting and destruction of a felt hammer under hard use are avoided.
  - 32—Improved strengthening bar under plate, by which the pulling of the instrument out of square is avoided and the strain of the strings more equally distributed, thus vastly augmenting the durability of the instrument and the power of standing in tune.
  - 33—Improved strengthening bar at top of plate, which renders it an absolute impossibility for the tuning pin block ever to pull forward or away from the back, and lengthens the life of a piano, preventing deterioration in tone, no matter how old the piano may be.
  - 34—Doweled bridges, preventing the shifting or altering of position of the bridges on the sounding board, and also transmitting vibration better from the strings to the sounding board; prevents any possibility of rattling or deterioration of the tone of the instrument so commonly noticed in other instruments after use.
  - 35—Improved pedal guard; prevents the feet from disfiguring the varnish work, and consequently unsightly appearance of the piano when such guards are not used.
  - 36—Interchangeable parts; every part of the instrument being made so that one part will fit into any other instrument of the same style. Persons residing at a distance can secure a part of an instrument which will absolutely fit without any adjustment.
  - 37—Solid metal brass bearings, instead of the ordinary wooden bridge used, into which the strings sink and alter their bearings, thereby losing their tone quality and frequently causing a rattle. This is absolutely impossible in the Blasius construction, no matter how old the instrument; so if, after long years of use, the piano requires new hammers, the instrument can be restored equal to new, as is not the case in other instruments where the bearings have sunk in or become depreciated.
  - 38—Natural wood, open finished backs, instead of closing same with a wire gauze or seaweed netting, which prevents access to the back of the instrument for the purpose of cleansing same from dust. While the wire gauze or netting closes the back of the instrument, it does not prevent the dust from passing through, and is no protection against dampness. The wire gauze is also a frequent cause of rattling in pianos, by getting loose; besides it presents an ugly, unfinished appearance if the back of the instrument is in view, and hides in many cases inferior workmanship by preventing a close inspection of the instrument.
  - 39—Case, five thicknesses. The entire case of a Blasius piano in every instance is made of a core piece of wood, which is crossbanded with veneer on both sides, and then lengthwise with veneer on both sides, rendering it absolutely impossible for a Blasius case ever to split. This is a precaution observed by few makers.
  - 40—Sounding Board Compensated for Heat and Cold.—By the scientific construction of the Blasius sounding board it is an absolute impossibility for the sounding board to ever split, as the sounding board is compressed before inserting into the instrument, the size of the sounding board being of a much larger area than the space occupied in the instrument where it is inserted between two hardwood casings, which in turn are separated by small open spaces between other hardwood casings, to allow for expansion. In extreme dampness the open spaces close up; when subjected to extreme heat these open spaces in the hardwood casing again open, thereby preventing results of any heat or dampness from splitting the sounding board, and the consequent ruining of the instrument. On other methods of construction, when the sounding board expands the grain of the sounding board is crushed, and on the contracting of the sounding board, due to its loss of moisture, the sounding board is no longer large enough to cover the area, and being glued on all sides the shrinkage naturally occurs in the centre, as the edges are all firmly held, resulting in the splitting of the board and the consequent ruining of the instrument.
  - 41—Balanced Fallboard.—In such instruments as we use the double or folding fallboard these falls are balanced, to prevent the accidental pinching of the fingers in closing them.
  - 42—Rubber cushion buttons used on all parts of the case, instead of ordinary wooden buttons, preventing the consequential rattling of two hardwood surfaces, which would result from their coming together.
  - 43—Wider spacing of the pedals, by which a more convenient position of the feet can be had, instead of the usual contracted position in which players are bound to sit using any other pedals.
  - 44—Improved soft pedal lifting device, whereby the ease of the movement of the soft pedal is improved and the ordinary heavy pressure of the foot is avoided.
  - 45—Equalized tension of the strings. In the Blasius piano the pull of each string is carefully equalized, each string of the same note pulling the same number of pounds, so that the piano, when in tune, has no more tension on one string than on another, there being a perfect graduation of strain on each note of the piano, unlike other pianos in which there is a variation of from 80 to 100 pounds on each note, which naturally gets out of tune before others, resulting in the piano being constantly out of tune through the slightest change of temperature.
  - 46—Improved metallic pedal feet brackets, instead of the ordinary wooden pedal feet brackets. These metallic pedal feet brackets facilitate the quick removal and greasing of the pedals, which is ordinarily neglected, owing to the difficulty of getting at them, as well as the time it takes to get them off. In many makes of pianos the entire bottom board has to be removed before the pedals can be greased; in others the piano has to be turned on its back before the pedals can be taken off.
  - 47—Improved carrying hold on bottom of piano, to increase ease of transportation. Ordinarily, in carrying an upright piano, movers have no hold on bottom of piano, except the casters, which keep turning in their hands and make the handling of a piano very risky. By our carrying holds on bottoms of pianos a firm and secure hold is secured, rendering it safer and easier to carry up and down stairs than is ordinarily the case.
  - 48—Violin shaped board. The sounding board of a Blasius piano is concave and shaped considerably higher in the centre than on its outside edges, thus forming an arch which renders it impossible for the strings ever to throw the sounding board out of its proper curve, or become hollow in tone, as is frequently the case in other makes. In the ordinary straight construction the downward pressure of the strings forces the sounding board into a hollow position; consequence, deterioration of tone and loss of power.
  - 49—Key bottom support rail. This rail on the key bottom prevents the sagging of the key bottom at the centre at the point where the abstract of the action touches the keys and renders it impossible for the action to sag or the key to separate from the other parts of the mechanism or lose the adjustment, which is the common case in pianos of other makers, who neglect this important point in construction.
  - 50—Rib pockets. In the Blasius piano the ribs of the sounding board extend beyond the vibratory surface of the sounding board, and the end of each rib is let into the facing of the back of the piano, rendering it an impossibility for a rib to get loose, and thus affording a support, which preserves the arch of the sounding board, and which is not to be obtained by any other method. Upon the preservation of the sounding board depends the life of the instrument.
  - 51—Improved iron loud and soft pedal brackets, instead of wooden pedal brackets usually used, which shrink and swell with the changes of the weather, and are frequently the cause of many pedal squeaks, entirely obviated by the use of our metal pedal brackets.
  - 52—Tenoned back posts and continuous top and bottom pieces. Instead of forming the top and bottom of our pianos of small short pieces of wood glued between the posts, as is the ordinary custom, and which are liable to become unglued, or to become loose from the strain on the piano, all Blasius pianos have a continuous bottom and a continuous top piece, each made of one long piece of wood, into which all the posts of the back are tenoned; making it impossible for the back to come apart, or the posts to become loose, both of which frequently occur in other makes of pianos when subjected to severe dampness.
  - 53—Metal covered tuning pin block. In the Blasius piano the tuning pin block is inserted in an open metal pocket on the back of the plate, and the entire front surface covered by a thin metal plate, preventing moisture or dryness of atmosphere from causing the pin block to swell or shrink, and the consequent loosening of the tuning pins and going out of tune in the piano being entirely avoided by being covered with a metal plate wherever exposed to atmospheric influence. This method renders to the Blasius piano all the advantages of the exposed wooden pin block, for the metal plate being thin at the point where the pin enters the wood, the coils of wire around the tuning pin are as close to the wooden pin block as where no metal plate is used, and yet does not have any of the disadvantages of the exposed wooden pin block, which is subject to constant changes of temperature, such as heat or cold, dryness or moisture, and consequent lack of standing in tune of the piano.
  - 54—The practicing pedal. By this device the position of the hammers can be locked close to the strings, thereby decreasing the blow of the hammers and softening the tone of the instrument. By this device the piano can be used for practicing purposes without even annoying persons in the same room. Through diminishing the force of the blow of the hammer, the length of standing in tune is increased and the life of the piano lengthened, by diminishing the wear on the hammer due to hard practice. The Blasius piano also contains the regular graduating soft pedal, by which the tone can be softened to any degree desired.
  - 55—Blasius note indicator. This device, which consists of a chart

# ON THANKSGIVING DAY

Hundreds of Thousands of Pianos will accompany the Hymns of Praise through the delicate medium of the exquisite Actions of the

## SEAVERNS PIANO ACTION CO.

There are more SEAVERNS ACTIONS used each year than of any other one make.

SEAVERNS PIANO ACTION CO.,

Cambridgeport, Mass.



having all the notes of the piano as they are written in music, as they are named in letters, and as they are sung according to Italian methods, placed in such a position as to be immediately over the keys which they correctly designate, affording the opportunity of instant reference for correction of errors in playing, is of great assistance to persons who, while musically inclined, do not wish to devote the necessary time to the study of music, and yet wish to play correctly. The ready reference of this chart renders it impossible to play incorrectly. This is also of value to beginners, as it enables them to correctly continue their studies when the teacher is not present. It is also of value to teachers, as it enables them to advance their pupils more rapidly, and the more rapid the pupil progresses the more satisfactory is the teacher's work. By an ingenious device at the side of the keys this chart can instantly be brought into view or concealed from sight.

The next twelve pages are devoted to exceptionally fine half-tone engravings of Blasius styles of uprights and grands in plain and fancy designs. These pages make a showing which will be hard to beat.

The catalogue closes with testimonials and accompanying pictures—choice little things vignettied and framed.

The whole work is a credit to the house of Blasius.

### Music and Mathematics.

**D**URING the past week a Mr. Jay De Vour and a Mr. M. H. Wilcoxon, both of Freeport, Ill., have been in this city explaining to piano manufacturers a peculiar system of disposing of pianos. It is said that some time ago they issued a pocket pamphlet offering to sell pianos at 15 cents a day; that is to say, people in Freeport and the neighborhood who could save three car fares a day and wear out 5 cents' worth of shoe soles in the meanwhile could buy a piano. This new system, however, offers a high grade instrument for which \$450 is usually paid, at one dollar a week, or \$450, which is equivalent to about nine years, and yet notwithstanding this tremendous extension of time these gentlemen claim that \$185 can be saved by the purchaser.

In other words, they will sell a piano, as they say, the usual retail value of which is \$450, for \$315, and make the payments cover a period of nine years. The mathematical problem is not explained, and nothing is shown as an offset to explain how the pianos are going to be paid for originally by the purchasers who make this offer.

We believe that Secretary Carlisle has been lying awake nights studying how to keep the gold reserve in the United States Treasury, a rather foolish proceeding, because it makes very little difference really whether there are \$100,000,000 in gold in the Treasury or \$50,000,000, just so long as we retain gold payments. Gold payments have been retained when the reserve was as low as a little over \$50,000,000, but as long as Secretary Carlisle believes in this thing he is compelled to calculate in all directions how to maintain the reserve. Now, he has not been successful in it, for it is fluctuating all the time.

We believe that Messrs. De Vour and Wilcoxon should be sent for to explain how the matter can be mathematically adjusted, for any piano man who can show that a \$450 piano can be bought for \$315, on a nine years' plan at \$1 a week, has solved the complicated financial problem sufficiently to become an important factor in the Government finances.

**WANTED**—Two good piano salesmen for city trade. If you can not sell goods do not write to us, but if you can, then write immediately, giving experience, salary wanted, &c. D. H. Baldwin & Co., Columbus, Ohio.

### Receiver's Sale.

**T**HE Automaton Piano Company, of New Jersey—Receiver's sale.

Notice is hereby given that the undersigned, the receiver of the property belonging to the Automaton Piano Company, incorporated under the laws of the State of New Jersey, duly appointed both by the Supreme Court of the State of New York and also by the Court of Chancery of New Jersey, will sell the following described property and assets belonging to the said Automaton Piano Company, to the highest bidder, at public auction; said sale will take place at the factory premises of the said company, No. 675 Hudson street, in the city of New York, on Thursday, November 21, 1895, at 10 o'clock A. M., and will be conducted by Messrs. Woodrow & Lewis, auctioneers. The assets and property to be then sold to the highest bidder will consist of the working plant, tools, machinery, fixtures, patterns, molds and factory and office appurtenances and furniture of the said company, also the stock of pianos and attachments, all contained in said factory premises, together with all the right, title and interest of the said company in and to any and all patent rights, grants, licenses or contracts owned or possessed by it, in relation to any of the inventions used by it in the production of automatic piano attachments.

Dated New York, November 1, 1895.

ABRAHAM B. DE FRECK, Receiver.

WISE & LICHTENSTEIN, Attorneys for Receiver,

50 and 52 Exchange place, New York city.

ISIDORE GRAYHEAD, Attorney for Plaintiff,

34 Pine street, New York.

### Staib Action.

**I**T takes some concerns about six times as long to secure the position attained by others. The reasons for this are discovered after analysis. The very rate at which certain houses advance is measured by the stationary attitude of those who, to all appearance, are unable to move ahead. This difference in speed is known as progress.

When a piano observer takes a mental glance at the situation he will at once conclude that the Staib Action Co. is one of those concerns that is identified with progress. It has made remarkable strides, and the action is in great demand. Look out for the Staib in 1896.

### Blasius Briefs.

**M**RS. D. MESSENGER, the grandmother, on the mother's side, of Levin and Oscar Blasius, died recently and left to them in equal shares the sum of \$30,000.

\*\*\*

Mr. W. A. White, who has been lately manager of the New York retail business of Jacob Brothers, has accepted a road position with the Blasius Piano Company.

Mr. Nathan Darling, who was at one time with Corey Brothers, of Providence, and later served as a bookkeeper with Blasius & Sons, has resigned to accept a similar position with Wm. D. Dutton & Co.

Mr. J. W. Kline, traveler for Blasius & Sons, who passed through New York on Saturday last, has returned home after a most successful trip through the New England States.

### Pease Progress.

**A**N appreciation and understanding of the requirements of a discriminating class of dealers have enabled the Pease Piano Company to secure the material and artistic success for its pianos that the company has made. Attractive styles in cases, musical qualities of a high order, an attention to detail, incorporated with workmanship showing the handicraft of trained men, all backed by business energy and a keen understanding of the constantly changing conditions of the trade, have carried the Pease pianos to a point of popularity that may well be envied by many another house.

There have of late been many instances in which the popularity of the Pease pianos has been demonstrated. The company is in receipt of enthusiastic letters of commendation of the new grand from leading artists of various musical centres. The Pease grand has been heard in concerts and has proved its right to serious consideration as a concert instrument of a high order. Dealers have been equally commendatory in respect to the new scale uprights, and last, but not least, the traveling men of the house in sending in their orders take occasion to offer congratulations on the progress being made and the position the Pease pianos hold.

The Pease Piano Company has always been ready to stimulate interest in its pianos by unique advertising methods. The latest device in this respect combines usefulness with novelty. It is in appearance an upright piano, a Pease piano, the covers of the book, for book it is, representing the front and back of the instrument.

Inside are letters from artists who have used the Pease pianos in concert, people who have purchased them and dealers who have sold them. It ends with a complete catalogue of the instruments, the various styles of uprights and the new grand being illustrated and described. It is a thoroughly up to date idea and Mr. John D. Pease gives credit for it to Wm. J. Street, the well-known salesman, of C. J. Heppie & Son, Philadelphia, who handle the Pease in that city.

Indicative of the favor in which the Pease grand is held by artists is the following letter from a well-known pianist of Philadelphia, who used the Pease grand at a concert on October 29:

PHILADELPHIA, Pa., October 30, 1895.

Messrs. C. J. Heppie & Son, 117 Chestnut street, Philadelphia, Pa.: GENTLEMEN—It gives me pleasure to say after using the Pease grand piano at my concert of yesterday, October 29, 1895, I heartily compliment you on the same.

As a teacher and concert pianist I found it a piano full of singing tone and one having a deep round bass with splendid touch.

The artists of the evening, as well as myself, were charmed with it. I trust that I shall soon again be given the opportunity of playing the Pease grand in my concert engagements.

Yours most sincerely, (Signed) A. A. TUTTIN.

This is in line with the other words of praise which have been repeated from time to time in the columns of THE MUSICAL COURIER.

### Notice.

NEW YORK, November 1, 1895.

We hereby give notice that the copartnership now existing under the firm name of Robt. M. Webb will expire by limitation on January 1, 1896.

Very respectfully yours,

ROBT. M. WEBB,  
WILLIAM HILLS.

To the Trade:

I would respectfully say that on and after January 1, 1896, this business will be continued by me, individually, under the firm name of Robt. M. Webb.

I beg to solicit a continuance of your patronage as heretofore, and trust that our business relationship may be mutually satisfactory.

Very respectfully yours,

ROBT. M. WEBB.

# THIS IS THE TIME . . . . .

WHEN IT PAYS TO BUY A PIANO LIKE THE

# JEWETT.

Every dealer who handles them will prove this to you, and if you will write to us we will give you more information and catalogues. There is some unoccupied territory to be looked after.

## JEWETT PIANO CO., Leominster, Mass.



## The Æolian and the Church.

THE popularity of the Æolian as a domestic instrument has for some time been an established fact. This remarkable instrument, made to furnish the choicest programs, classic and modern, without any technical trouble on the part of a performer, has found a niche in the homes of people socially and musically prominent all over the country. Everywhere it is acknowledged as a medium of unqualified pleasure, as well as a valuable instructor, since it brings within the reach of an enormous contingent a quantity and variety of music which, while able to appreciate, they could not, generally speaking, perform.

But the presence of an Æolian attachment to a huge pipe organ in a church is a novelty which a few months has brought into being. Down in the Roman Catholic Church of St. James, in James street, where the Rev. John J. Kean is pastor, the original magnificent organ built by Roosevelt, and lately rebuilt by Farrand & Votey, has had an Æolian attachment affixed to it, by which the church is made independent of an organist if necessary. The organ is an electric one and the attachment is affixed to be used *ad libitum*, in no way interfering with the manipulation of the instrument by an organist, as originally designed. The church of St. James employs a regular organist, but the rich and artistic effects to be produced by the use of the Æolian, which leaves registration entirely at the control of the performer while relieving him from the tax of finger techniques, is a temptation to any practical organist to forego his original method.

The attachment is automatic only in so far as it plays the notes of a score. The combination of stops is left to the performer just as much as in any personal performance. The power of grading tone through crescendo and diminuendo effects is also under his control by means of separate stops, while the matter of tempo can be regulated at discretion by means of another stop which retards or accelerates with the utmost nicety. It will therefore be seen that any individual with musical intelligence can impress his own individuality on the reading of a composition through command over registration, volume, nuance and tempo in a degree equal with that of a personal executant.

He is simply saved the trouble of study of notes and the difficulty and fatigue of their execution.

For those entirely uninitiated, registration, tempi and rate of volume are plainly marked upon the perforated sheet which unrolls during a performance beneath a framed glass through which the performer can read clearly. A knowledge of orchestral effect, however, and musical sympathy and judgment will enable a performer to obtain remarkable results, and the delivery of a composition through the Æolian attachment may be made as subjective and artistic as any virtuoso may require.

Father Kean, the pastor of St. James', whose love of music induced him to have an Æolian attachment placed in a small chamber organ in the parish house some time ago, first conceived the idea of having the attachment made to the fine church organ. "It is the first one placed in a church in New York," he remarked to a representative of THE MUSICAL COURIER who called to hear it in operation one afternoon last week. "Now, I myself know nothing about playing the organ. I can't play, but I can insert this perforated sheet and follow readily the marks thereon, and you can see the results for yourself."

Father Kean opened a fine program with Liszt's Rhapsodie No. 2. The reverend pastor has an admirable ear for tone color and plenty of musical sympathy and spirit. These, supplementing printed directions, brought forth a truly excellent performance of the composition, which was followed by works of Wagner, Salomé, Guilmant and others given, with the pastor and the regular organist succeeding each other at the desk.

"I have not," said Father Kean, "had the full service supplied me. I do not need it. I order what I want, principally the most difficult works, and of these voluntaries, offertories, marches, overtures and the like I have already a large library of the best classic order. You see we give recitals here and have various festivals and entertainments, at which scholarly and elaborate organ literature, not solely of the sacred school, is in demand. A lady organist plays the simple hymns for the Benediction service on Sunday afternoons, and our regular organist plays the masses in the ordinary way; but even our regular organist employs the Æolian at special periods of the service, and then it may always be relied upon at times between for special work. I

regard it as invaluable adjunct, and when a good musician with nothing to think about but the effect of combinations and his own ideas of time and of light and shade undertakes it results really magnificent can be obtained, and such as no individual performer in the ordinary way can possibly compass."

So pleased is Father Kean with the simple ease with which a recital can be given that after service, particularly if children be the majority of the congregation, he gives many an impromptu recital. His audience is always a large and delighted one, and as a factor in the educational uplifting of a large mass of the populace the Æolian attachment to the magnificent organ of St. James', in James street, can hardly be overestimated.

Father Kean has had some simple popular melodies supplied, so that the ear of the people may be encouraged incidentally by something quite familiar to them. He played on Sunday afternoon for them Annie Laurie and The Last Rose of Summer, together with a simple swinging march. And then between times the young folk appeared to accept quite happily an initiation into Wagner and Liszt. When the Tannhäuser overture swelled forth and searched every crevice in the building with tone the children who had just been singing the Benediction hymns in the choir gazed up at the mighty instrument which was pealing forth those rolling harmonies with an awe in which there was satisfaction too.

A most interesting hour it is which can be spent down at this James street church with the enthusiastic musical pastor at the organ desk, the Æolian in operation and a large interested parish gathering in the church below.

## Seaverns Actions.

THE factory of the Seaverns Piano Action Company at Cambridgeport is simply overrun with orders, not only from Boston piano houses but from manufacturers in all sections. Notwithstanding the enlargement of the works some time ago, every square foot is occupied and room is at a premium.

The Seaverns Piano Action is used by a large number of the leading houses whose output is of a wholesale character, and they are pouring in orders constantly, which means to all appearances the largest year on record for the Seaverns.



**BOURNE** EST'D 1837. TONE, ACTION, TOUCH, DESIGN and DURABILITY WITHOUT A RIVAL.  
WM. BOURNE & SON., 215 Tremont Street, BOSTON, MASS.

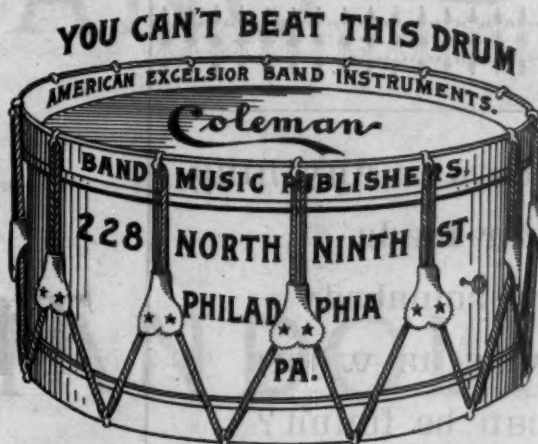
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**Michael Schuster junior** Manufacture and Store-House of Strings & MUSICAL-INSTRUMENTS of all kinds  
MARKNEUKIRCHEN Saxony. Large and assorted stock of Violins, Guitars, Banjos, Cellos, Bass-Viols etc. and their Accessories.  
First quality warranted Apply for the illustrated Price-List.

Highest and Special Award, World's Columbian Exposition, 1893.



**CARL FISCHER,**  
6 & 8 Fourth Ave., New York,  
Sole Agent for the United States for the famous  
**F. BESSON & CO.,**  
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made. Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application. Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable. Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Eveite & Shaeffer), Reed Instruments; CHAS. BARIN and SUZES celebrated Violin Bows.



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Successor to T. F. KRAEMER & Co.  
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MUSIC BOXES.

115 East 14th St., New York,  
NEAR STEINWAY HALL.  
Complete stock of Instruments and Disks of all sizes always on hand.  
... WRITE FOR LATEST CATALOGUE ...



## ON THE ROAD.

PEWERTOWN, Jew Nersey, Nov. 10, 1905.

Dear Musical Courier:

MY wife and I had lots of fun last night, and the dog got a sore throat barking at us so long while we were laughing. If my wife wasn't in the habit of wearing one of those elastic corsets she would have busted it or busted herself, and I had to get some whiskey drops to stop my hiccoughs. We were reading Jake Fake's speech at the Chicago Trade Banquet, and when we reached the point where he stopped (just for a moment) speaking about himself the dog got a fit, and I had to show him Fake's picture before he would come to. Oh, what an intelligent animal that is! He recognized the picture in a minute. We had a tramp in this neighborhood for a long time who used to put on the angelic look of an innocent inmate of a poorhouse, with upturned eyeballs and the weak chin of a semi-imbecile, and when I showed him that picture in Jake's speech the dog put on a sudden air of someone saying: "What do you take me for, a peach?" and that showed me he was all right. We continued after that.

Well, that speech. I got a telegram from a member of the Chicago trade who got a pain in the stomach while listening to it, and he rushed out and among other things sent telegrams to friends, one to me which read:

No such speech was ever delivered in Chicago as Jake's. Guests and waiters fell asleep. Jake took the snoring as meaning applause, and kept it up. Actual count shows that he used the pronoun, I 4,000 times; ME, 2,306 times; MY, 1,144 times, and MINE, 4,319 times. Glatt Figs.

From all I learn from Chicago I don't think Jake will be asked to speak about himself again very soon, and it strikes me, from all I learn, that many members of the trade are rather astonished that he didn't relate his real experiences. For instance, take his busted papers. Why, he could have spoken of those for a month at a time. Then his love affairs, beginning with a cook in Balmoral Castle and ending with—well, there is no end. You know, of course, his intimate friend Queen Victoria introduced him to the cook. You see Jake really disappointed the boys.

Then you know, he is a great authority on Political Economy. Just look at the books written on that subject which he never read. There are Adam Smith and Ricardo, and Sismondi, and Scaruffi, Bodin, Copernicus, Sera, Thomas Mun, Hobbes, Montesquieu, Turgot, Quesnay, Bandini, Schmalz, Hume, Malthus, the two Mills, Richard Jones and Harriet Martineau, Alexander Hamilton, Ben Franklin, Bastiot, Müller, Comte, Cliffe Leslie, Stanley Jevons, Toynbee, and I must not forget

Wilhelm Roscher and Count Giuseppe Pecchio's appendix work to the 50 volumes of Baron Custodi, which always make me feel sore because I cannot read them in Italian. He never read any of these works, but he will talk and write nonsense on Politics and Political Economy by the yard or the mile and even claim that he has original ideas on these subjects. His friends in Chicago certainly expected something on these subjects or on Finance. Ah, that is his strong force.

Jake has made a great study of Finance, and in fact it has always been a source of great and burdensome worry to him. Some years ago (I forget the name of the paper he was then running—in the ground) Jake came to me with an entirely new and novel financial proposition. He said: "I have an idea [I was surprised at that] and it is great. [I was not surprised at that]. "Well, Jakey, what is it?" I anxiously inquired. "I'll show you. Say, you loan me \$500. Interest is at 6 per cent. per annum. You give me the money now and I take it. See? Now watch. Interest first year \$30, and after that it will increase, because it is compound interest after the first year. See?"

I told him "Yes, I could see."

"Well," he went on, "in about ten years your interest will be about equivalent to the original \$500 you'll give me now."

"That's right," said I. "You pay the interest every year?"

"Certainly," said Jake; "but all at the end of the ten years all together would be better."

"And the capital?"

"That's so; the capital; the Principle; yes, yes, yes."

"I suppose," says I, "it's against your interest to pay the principle?"

"Yes," says he, "and it's against my principle to pay the interest."

And he really laughed. So did I, because I didn't let him have the \$500.

At another time he came to me with an article on "Honesty in Finance." He said he wrote it. It consisted of aphorisms, some of which I copy.

## HONESTY IN FINANCE.

BY

JACOBUS COMICUS FAKUS,

(From the original Latin Fraudus.)

- I. Money is never Capital unless you have it yourself.
- II. If you cannot get it, get it anyhow.
- III. Never invest; always spend, as accumulation leads to Anarchy of those who don't accumulate.
- IV. Borrow money always; never remember.
- V. A loan is sacred to him who makes it.
- VI. Let your brother support you; then treat him like a dog.

VII. Steal your dead mother's manuscripts, use them as capital, sign your name to them and then eulogise her afterwards to exhibit your affection.

VIII. Pay the printer, because you must.

IX. Never permit your income to approach your outgo.

X. Claim everything, provided you can continue to lie by so doing.

Jake told me that these were his ten commandments, but they certainly do prove him to be a great financial authority.

As you know, he is now on the road to—well, we'll see. I get accounts from him of his progress. He is having marvelous success all along. I got a night wire from him the other morning from Chicago: "Send me a tenner; will return it as soon as I get next issue off." I didn't. He sent sixteen of these night wires off at once. You see he's prosperous. A letter received by me a few days ago is full of hope and words. You might as well have it:

CHICAGO, November 2, 1905.

DEAR M. T.—My reception by the trade here is glorious. Not one man from whom I borrowed money during the World's Fair days has yet asked me to pay back. I guess they all know the reason why. It is not as easy here as I thought. Where I expected to get \$15 or \$20 I get \$5 or \$10, and the money I begged in the East to get away on this trip is nearly all exhausted (good word, isn't it?).

I have several big deals here, but they require immediate settlement, as my printer in New York is a little suspicious already and I must collect in advance, but I am used to that.

I haven't yet made up my mind where to strike next. Say, can you not help me out with \$10, which you can send to the P. O., Milwaukee? It is safe if you merely put the cash in the letter. I always remit to my office that way. Yours, JAKE FAKE.

Jake is taking in all important houses in the West. At Occonomowoc, Wis., he called on a manufacturer of boxes for packing piano stools, and at Miantonomah, Minn., he wrote up a sawdust house. He sent me advanced proofs of the two houses, which are worth reproducing, and you will have them ahead of his paper.

WALE, BANG &amp; CO.

GREAT STOOL BOX FACTORY,

Occonomowoc, Wis.

For years past I have been dreaming of the day when I could really pay a visit to the great Piano Stool box factory of Messrs. Wale, Bang & Co., situated in the prosperous Wisconsin city of Occonomowoc, on the beautiful Mowoc River. Mr. Wale is a handsome Wisconsin athlete, whose brawny hand, singed by the smoke of Wisconsin forest fires, shows the virility of nature's true nobleman of the North Northwest. Mr. Bang, the junior member of the house, is a farmer by birth, and the early bird breeding of his family is shown in the powerful parallel lines that proceed on either side of his nostrils to the bill of his chin. Both men started years ago in founding one of the infantile industries of this glorious section, and the trade they are now doing impressed me enormously.

They took me to dinner at the Occonomowoc Grand and we had spiced lemon, fried onions, tanbark marmalade and a cup of cold consommé off the ice. A cigar closed this meal, during which we discussed the question of taxation of real estate in the suburbs. They

# The Merrill Piano.

MOST ARTISTIC INSTRUMENT  
OF THE AGE.

If there is anything  
Better made  
Will somebody  
Advise us where  
It can be found?  
Up to date  
We haven't  
Seen it.

The Merrill  
Piano Co.,

118 BOYLSTON STREET,  
BOSTON.



took advantage of my experience and after that we concluded to take a run into the neighboring scenery. A large building loomed up in the rear distance. I asked what it was and they told me it was the County Jail. I demanded at once that we return to the city, as I could not bear to look at the building. Their business in boxes for packing stools is very large, which proves to me that many people must be in the habit of sitting down when they play piano. J. P.

#### The Minnesota Saw Dust Company.

At Miantonomah I called at the office of the Minnesota Saw Dust Company. The material they manufacture is used to fill the seats of piano stools, and tons of it is piled up in the yard of the company for seasoning purposes. The machinery used is very elaborate, and the sales run into thousands of pieces of saw dust that fall in huge masses from the rapidly revolving wheels, which move in regular circular motion propelled by steam power.

The sawdust, which is of the finest quality, is shipped in carloads to the stool factories, where by a patented process it is forced by machinery into the head or top of the piano stool by a very ingenious process; but no one is permitted to sit on the stool while this is being done. The Minnesota Saw Dust Company has a large incorporated capital, which is in danger of being absorbed rapidly by the enlarged trade of the house. Mr. Jones, the president, invited me to dinner at the Easy Inn Hotel, but did not come. Probably he was detained. J. P.

Jake wrote to me confidentially that the Oeconomowoc ante up brought \$3, and the Saw Dust Company's a similar price and that he is making an enormous impression with his paper in that section. His progress is truly remarkable. His experience on a train in Wisconsin is worthy of telling.

Jake had to reach Pupp's Gulch, where there is a glue factory, and as he had a few cents left he determined to take a fast freight train from Hollow Head where he laid over. The train came along about 4 hours and 59 seconds late and Jake climbed upon a cattle car; there were hogs inside. After the train had started, one of the hands reported to the conductor that a suspicious looking individual was on the train and it was stopped right in the midst of a dense wood: the time was toward evening. "What are you doing here?" asked the conductor. Jake said he had to get to Pupp's Gulch, where he was invited to make a speech at the glue factory. The train passed the glue factory so frequently that the train men, of course, knew there was such a factory and they then asked Jake to pay. "Pay! Why, gentlemen; look at me, do I appear to you like a man who pays? I am the editor of the greatest music trade paper, in my imagination, and I never paid yet." But this did not seem to go down with the Wisconsin men and they made him come down.

So Jake had to walk. "Well, I've done it before," said Jake philosophically, and he started to go, when the train, which in the meantime had started, came to a standstill. One of the brakes had been wrenched off and Jake came up again. He approached the conductor: "My friend," said he, "I call you my friend, because I can tell that you

are a friend. Something makes me feel it." The conductor felt for his watch and buttoned his coat. "My friend, have you a mother? I ask, because I had one." The conductor said "no." "Then," said our friend, "I can sympathize with you. Let me be your mother for a time to show you how it feels."

The conductor softened and Jake said, "You remind me of some of my friends in the piano trade when you make that kind of a susceptible face. It's a kind of a \$5 face." "Now let me tell you," he continued, "my mother is waiting for me at Pupp's Gulch, I am to make a maiden speech and she is there to hear it. Would you see me disappointed?" Meanwhile the train was about to start and the conductor told him he could go into the caboose. In about an hour and a half the train got to the Gulch. Jake at once invited all the hands to the saloon opposite the glue factory. He paid the bill, too, and as he passed out he said to the conductor, "That's just as I told you. You'll get the paper regularly and you'll be delighted with it. I'll mail you the change as soon as I get back to New York."

The visit at the glue factory was rather dismal, and Jake had a hard time among the dead horses. At last he found the proprietor, but could not work him for more than \$5 on a promise to introduce his glue in New York piano factories, and as he sat down in the same saloon where the treat had taken place the conductor came along. He did not look sweet or "susceptible this time." "See here, you made no speech at the glue factory." "I know I didn't, but it wasn't my fault. My mother wrote the speech in reality and she never showed up; so I couldn't make it." "Is them the kind of speeches you make? Well, then, you make one for us and the boys right now, or we'll ride you out of town." This was a dilemma, but Jake was equal to it, and so he got on a chair and made his speech. It was received, like all his speeches, with uproarious silence.

#### The Speech.

"I desire, gentlemen, to introduce myself myself as one of the greatest men I think ever lived. I was intentionally created to be myself. I started out and I am here yet, and propose to remain at my present status. Look at me. If you don't see me, or if you might possibly ever get tired of me, look at this picture of myself. I know how handsome I am. So you need not tell me or mention it unless you think it pleases me. If I were any different from what I am I would not be what I am. But I am I. Of course, I have long ago concluded that if I ever would change myself I would make myself exactly as I am, for I believe I am just what I ought to be or something else. I had a presentiment some time ago that I might, under certain

conditions, be not what I am or I love to be, but I quickly returned to my own inner self-consciousness, and I am therefore as I told you I thought I ought to be. In fact I could not be otherwise than it is becoming to me to be, which is exactly as I wish I might be if I had to choose what I thought I should be. But I and you are frequently disappointed, particularly you, and I feel for you, and should I ever not feel for myself I think I would be guilty of neglecting myself, which I hope I shall never be. I thank you for listening to me so attentively, and if I have spoken so much of myself it is because I cannot help it, as I don't think there is anything so interesting to myself as I."

During the progress of this speech the men had all gone to sleep, and Jake found his chance to get away. The next morning he reached Oxford station and took the train for the next place. He rushed to the telegraph station and sent a long Associated Press dispatch to the Eastern papers, marked collect; but not one of them published his speech. There were so many I's in it that the I font of type was exhausted, and some of the editors thought the telegraph operator had really gone crazy. Jake writes that his appetite is good, but that there is no appreciation in the West for his peculiar literature. Jake and the late Eugene Field were very good friends. Jake once read Field's name at the bottom of a poem; hence the friendship.

Yours,

M. T. POCKET.

#### His Father Said to Be Heir to \$2,000,000.

ROBERT C. FORBES, a local music dealer and a prominent Odd Fellow of Waterbury, Conn., received word that his father, William Forbes, of Greenville, Orange County, N. Y., is heir to a large tract of land in the northern part of New York. The land is worth \$2,000,000. Mr. Forbes, of Waterbury, is the only son of his father. The Forbes family were formerly of Scotland. Their ancestors came to this country in 1646 and settled in the northern part of the Empire State, taking up a large tract of land.—*Boston Globe*.

#### Word from Boardman & Gray.

THE Albany piano manufacturing firm of Boardman & Gray writes to us under date of November 8: Our new style B has served the purpose of putting a man on the road, viz.: We are receiving more orders for them than we can fill, from new as well as from old customers. All agree in saying that it is as fine a piano in every particular as they could wish for. We are arranging to increase our output.

## IMPROVEMENT THE ORDER OF THE AGE.

AMONG THE LATEST  
IMPROVEMENTS  
IN THE

# WESER PIANO

Are the Triple Interlocking Pedal  
Action with the Patent Muffler  
Attachments and the



## MANDOLIN ATTACHMENT.

This, the latest and greatest improvement,  
is the **ONLY** attachment giving the exact  
reproduction of the **TREMOLO** effect so  
characteristic of **MANDOLIN** music.



For Prices, Terms, Etc., address

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WEST FORTY-THIRD STREET, NEW YORK.



## Foreign Copyright Troubles.

CHARLES GOUNOD'S Meditation on Bach's prelude was the subject of a lawsuit at Leipsic, which brought into court Publisher Adolf Kunz, Composer Albrecht Emmerich Rau and Music Master Fried. Robert Richter. Gounod had given the publication of his so-called Ave Maria prelude to a Paris firm, which assigned the rights for Germany to B. Schott's Sons. By the request of the defendant Kunz a piano arrangement for the Musical Popular Library was made by the defendant Rau, while the defendant Richter wrote the melody for the violin.

According to the statement of the musical society represented by Herr Challier, Gounod's composition is an independent work, and the Meditation published by Kunz is a fraudulent reprint. The three defendants maintained that no one would ask a publisher for Gounod's piece by any other name than Bach's prelude. Kunz further stated that he was looking out for non-copyright works for his Musical Library, that he did not know a note, that his wife brought to him a version of the prelude by J. S. Bach, revised by E. D. Wagner, and that his fellow defendants had based their compositions on it.

Challier declared that it was inconceivable that music publishers and musicians did not know that the Ave Maria Medi-

tation was the work of Gounod and not of Bach. Against this appeared a witness who declared that for thirteen years he had taken part in the concerts of the Dresden Belvedere, and that no member of that orchestra knew that the prelude was by Gounod. The court found the defendants guilty of deliberate violation of copyright, and condemned Kunz in damages of 100 marks, Rau of 50, and Richter of 20 marks. A further sum of 1,000 marks is to be paid by Kunz to the firm of B. Schott's Sons.

## Copyright News.

WASHINGTON, D. C., November 7, 1896.

IN his annual report Auditor Holcomb makes the following statement in regard to the accounts of Librarian Spofford, which were investigated by him:

"Section 4,948 of the Revised Statutes prescribes that the librarian of Congress shall, under the supervision of the joint committee of Congress on the library, perform all acts and duties required by law touching copyrights, and shall have the immediate care and supervision of all records and other things relating thereto. The act of March 3, 1891, greatly increases the duties of the office, while the steady growth of the great library has added to the duties of the librarian, apart from the copyright business. This

involves a large amount of work if the prescribed duties are properly performed.

"Among the duties of the librarian of Congress is that of rendering to this office his accounts for receipts of copyright fees, which average considerably over \$100 daily. The rendering of these accounts has been greatly delayed, and an examination into the matter, made during the year, has made it plain that the present system does not secure the best results, either for the Government or the general public.

"The librarian claims that the multitude of his duties and an inadequate clerical force are responsible for the trouble. Whatever be the cause, a remedy should be found, and I would respectfully suggest, as a solution of the difficulty, that Congress be recommended to separate the duties of register of copyrights from those of librarian of Congress, enacting such laws as would promote the interests of the public in securing prompt action in copyright matters, and would at the same time protect the interests of the Government in securing prompt returns of moneys received from copyright fees."—*Boston Herald*.

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CAST IN ONE PIECE, IN STEINWAY & SONS'  
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GRAND PIANOS.

Patented November 21, 1893.



FIGURE I.

Interior Front View of the New Patented Steinway Upright Grand Piano.

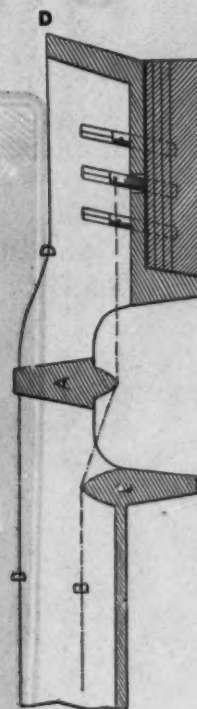


FIGURE II.

Showing Side View of Braces, Scale Rib, and Capo-d'Astro Bar.

Figure I.—Shows interior front elevation of full Metal String Frame, Sounding Board and Bridges, with string in position.

Figure II.—Shows side view (on an enlarged scale) of vertical transverse section of Wooden and Metal Wrestplank portion and Capo-d'Astro Bar, with strings in position.

Above Figures show the Capo-d'Astro Bar (A) cast as an integral part of the Metal String Frame in one piece, instead of having to be separately adjusted, as heretofore. The Steel Strings (B) pass over the Scale Rib (C) and under the Capo-d'Astro (A), which latter, in the treble sections, is so located that the length of string between (A) and (C) form an aliquot part of the main string, thereby more fully developing the harmonic overtones, so desirable especially in the upper notes.

The great advantages of this new Metal String Frame construction may be summarized as follows:

*First.*—The inherent firmness thus created gives to the Scale Rib (C) and Capo-d'Astro Bar (A) the greatest possible strength and rigidity to resist the constant upward and downward strain of the strings, so

that these points are never affected even under the most severe atmospheric changes. Consequently the piano will stand in even better tune and for a longer period of time than heretofore.

*Second.*—The application of the duplex scale system, by this new construction, is now brought to absolute perfection, the same as in the Steinway Grand Pianos.

*Third.*—The combination of Braces (D), Scale Rib (C) and Capo-d'Astro Bar (A) cast integrally, in one piece, produce a full Metal String Frame of absolute rigidity in its Wrestplank portion and greatest elasticity in the other portions of said String Frame, resulting in larger volume of tone, vastly increased singing capacity (duration of sound), and a far more sonorous, brilliant and sympathetic tonal quality of the same character, for which the Steinway Grand Pianos are so justly celebrated.

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WITH CAPO-DASTRO BAR



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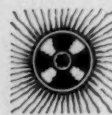
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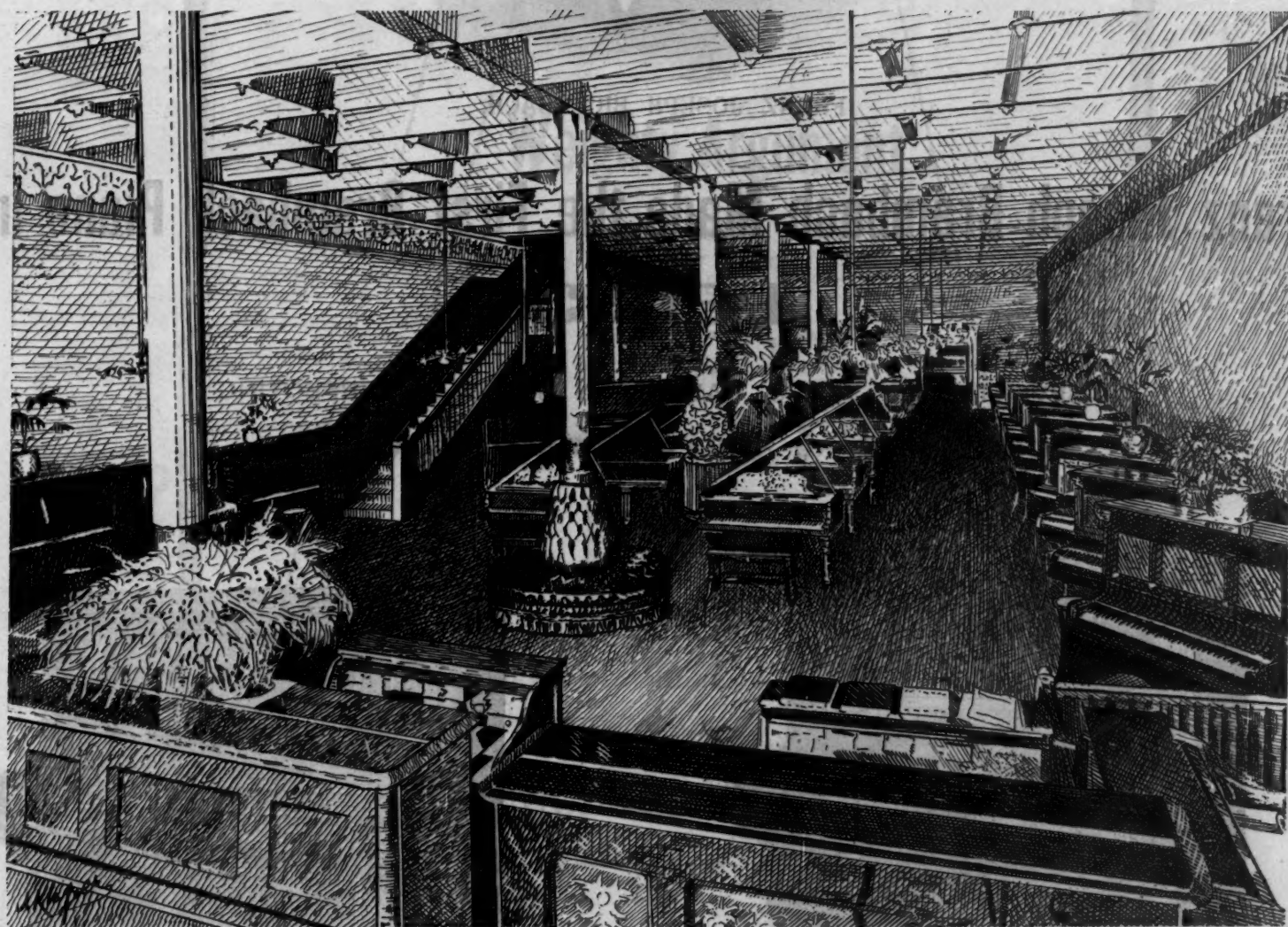
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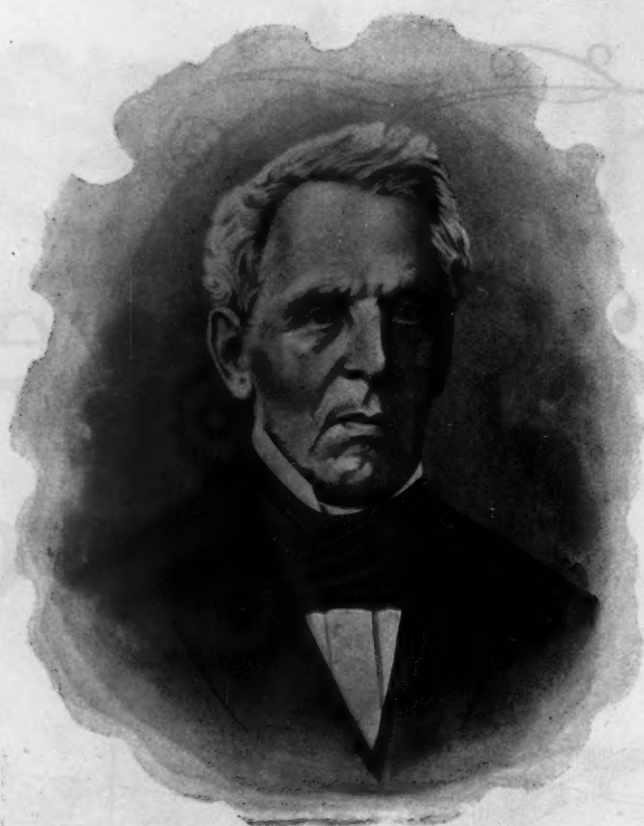


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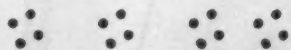
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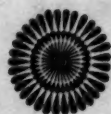
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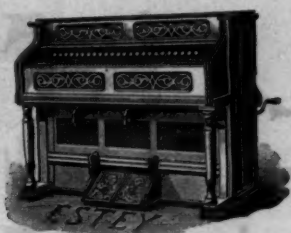
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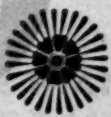
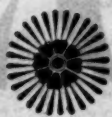
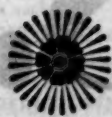
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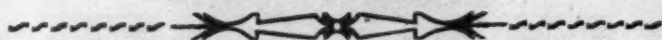
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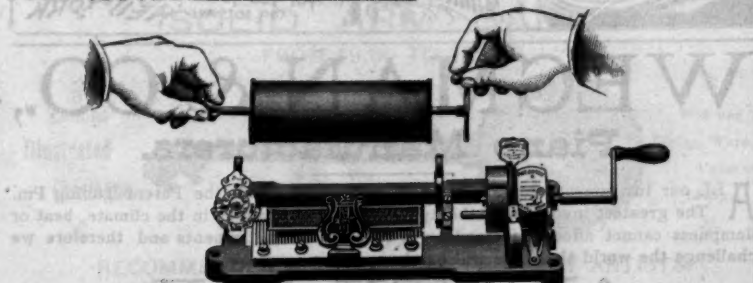
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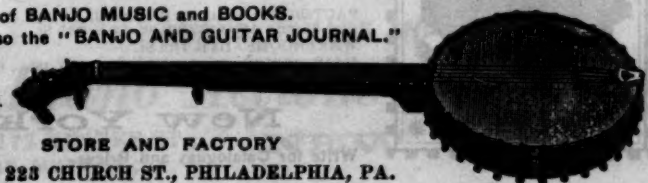
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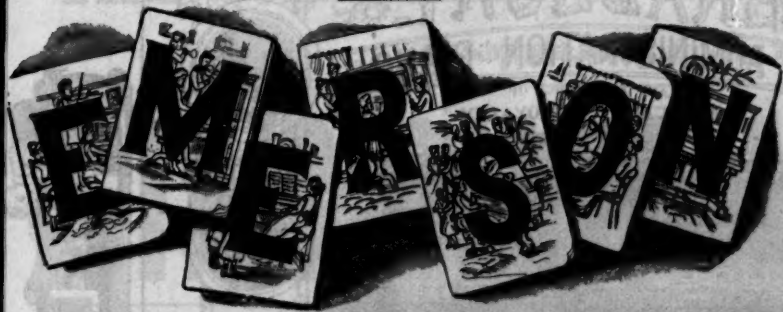
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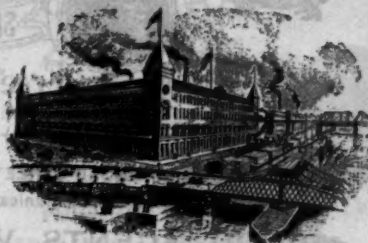
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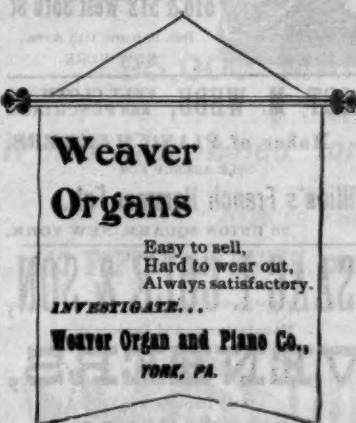
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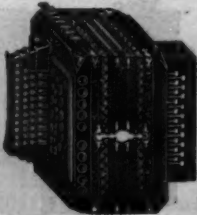
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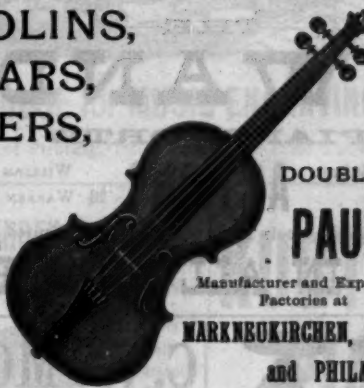
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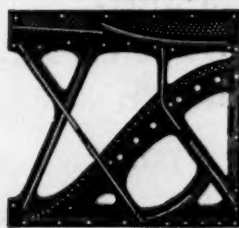
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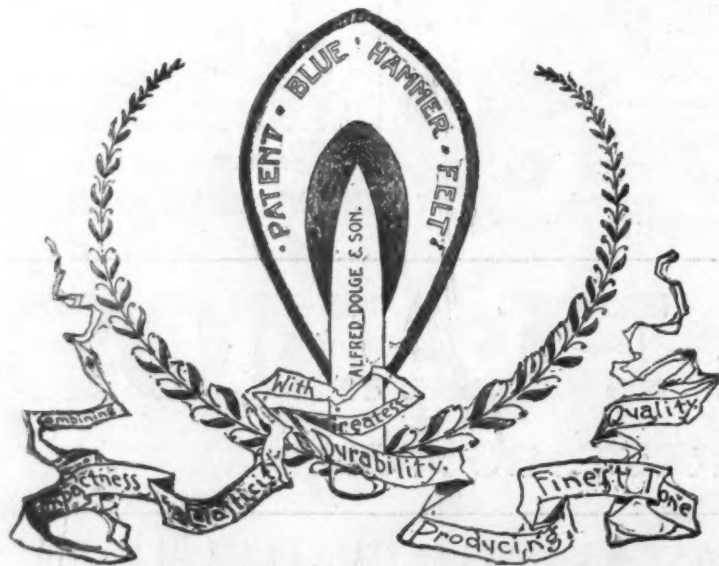
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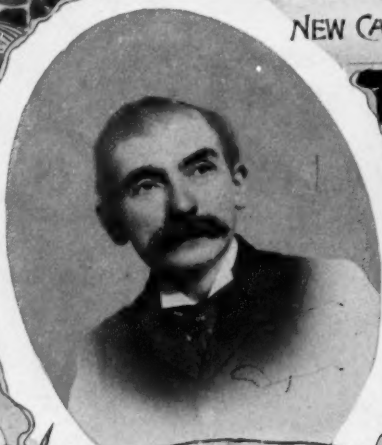
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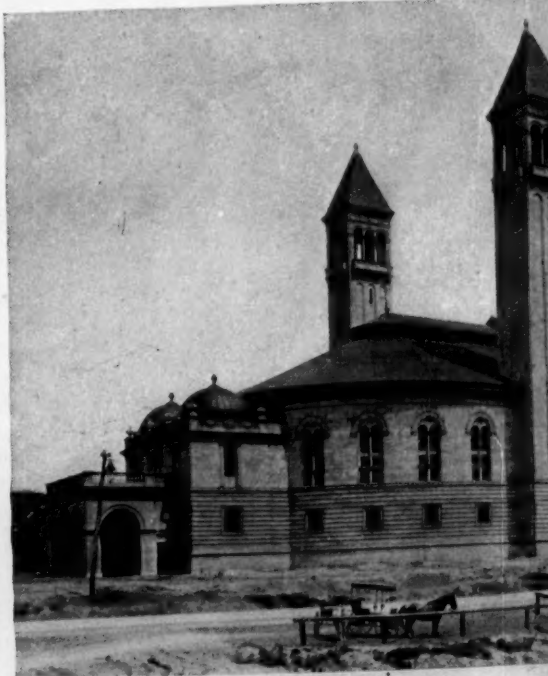
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